

EQUALIZING X DISTORT

Issue 3, Number 8

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VIGILANTE RESISTANCE are a band originally from Kingston. They play a style of hardcore that draws on the early British scene associated with the street punk movement as well as the early American scene associated with current thrash wagon. They played EXD on Sunday August 3rd and we had a chance to speak with them.

Can you introduce yourselves and tell us what you do in the band ?

Will (W): I am Will otherwise known as Vigilant Will and I am the drummer in the band.

J.P.: I am J.P. and I play the guitar.

W: J.P. Pennyless (*laughter*).

Marc (M): I am Marc and I sing.

W: SkidMarc.

Charles (CB): My name is Charles Bronson and I play bass.

J.P.: Who is also in a lot of movies.

Were any of you in bands previous to VIGILANTE RESISTANCE ?

J.P.: Yeah Charles Bronson and I played in a band called SERAL, but most people probably won't know that band. We didn't last very long. We have something recorded and it is coming out pretty soon on a CD-R, but it's really nothing special.

CB: We used to also be in a surf band ..

J.P.: Oh yeah, the infamous MONKHUAHUA. We played in a surf band because growing up in a small town you have nothing better to do and if a band comes around you kind of have to jump on it because chances are if you want to start your own band it'll take forever because you won't find people that are into the same stuff. A lot of



people are really picky so...just to play we did that.

W: That was the thing with me. I was in a few bands before this except they were awful and that was because of clash of interests. Like I wanted to play punk and the other guys wanted to play metal or rock or something.

J.P.: What was the name of your band, man ?

W: There was a band called STANK GOAT. It was awful. It was terrible. I don't want to talk about it. It was very traumatizing.

Are you guys all from Kingston ?

J.P.: Yeah, originally.

So that's how you know each other. How did you guys all meet ? What is the story about how you meet ?

J.P.: Charlie and I were in SERAL at the time and the one guy in SERAL with us, he had a label in Kingston and he and I used to do a distro at the shows and ...

What is the label ?

J.P.: The Label is *Arson Records*. Will kept coming up to the table and stuff and we got him off ME FIRST AND THE GIMMIE GIMMIES and into AUS ROTTEN and stuff like that so...

W: I never looked back since. Again I don't want to talk about it. It was very traumatizing.

J.P.: And Marc and I are brothers so he has kind of been listening to everything I have been listening to just because I crank the stereo and he has no choice. Because his room is next door and Charlie, I don't know. We figured if we were going to start a band we might as well have somebody who can actually play an instrument and Charlie was not really doing anything at the time.

He is the one musician.

J.P.: Yeah one musician and three guys that can't do anything else.

CB: There used to be Jed too.

J.P.: Oh yeah we've had previous members. We had one guy Jason who used to play guitar and I used to play bass and he got some crazy idea to go join the reserves. I don't know where that came from. He did that. Then this street kid buddy of ours used to show up at the same school Will went to.

W: He was a good buddy of mine.

J.P.: We asked him to play bass because he had one and he said "Yeah" and then I just kind of bought a guitar off...actually I borrowed guitars a lot and then just recently bought a guitar so I have been playing that for a little while now.

W: ... but the other guy Jed....

J.P.: He moved to Vancouver without telling us, so....

W: Moved to Vancouver ? I don't know where he gets these stories, but....

J.P.: That's what Mel told me.

W: Okay, well Mel is crazy. It was hard to play with him because he had recently left his home and his bass was busted because at one practise he got pissed off, smashed it on the floor (*laughter*) and so it was just really tough to practise with him and eventually it came to the point where we had to let him go but it was no hard feelings. He understood so that was good. And we are still friends and everything.

J.P.: To avoid future bass smashings we got Charlie because he can play all the riffs so he won't smash his gear.

CB: I can't afford another bass.

J.P.: Yeah that too.

So he's not going to throw a temper tantrum.

W: Jed couldn't afford it either, that was the problem. He didn't have a bass from then on.

Two of you guys have moved to Toronto.

J.P.: Yeah, me and Charles Bronson.

How does that...I'm sure that creates some obstacles for practising. How does the band still function ?

J.P.: We practise about three times a year (*laughter*). No seriously, the odd time that Charlie and I are in Kingston for some reason I drop off lyrics and stuff and this guy memorizes them and ...

And then you guys cram like crazy.

J.P.: Yeah pretty much. If there is a show we get



Vigilant Will on drums.

together a day and a half before and just play non stop and hope for the best.

What is the scene like in Kingston ?

J.P.: Dead would pretty much describe it. The Kingston scene is funny because you get a lot of people from the surrounding areas like these small towns like Napanee. I am sure it is famous now because of Avril Lavigne. They can't stop boasting about that crap. Those kids come down for the shows and disappear and they never have to deal with everything else that goes on in Kingston, like the fact that it is just a tourist town and anything else that is fun that you want to do like ride your skateboard you get ticketed. You get hassled by the authorities, by the old lady next door, by everybody. They just hate something that is not going to attract people to Kingston.

W: And there is tons of homelessness in Kingston, as well, and the Kingston government is not really sensitive to their needs.

J.P.: They do their best to shut us down and shove everybody in a corner and just call it the bad part of town and say "screw those guys" and come to Kingston, it's beautiful, but meanwhile there is no punk scene, there is nothing that is out of the norm.

Kingston is also known for having a bunch of penitentiaries in it. Is there a large police presence because of that.

W: Yes and they are racist by the way.

And how does that have an impact on

J.P.: That has a big effect in the past. When I used to go to shows, when I was Will and Marc's age they would shut down most of them pretty quickly.

So shows don't really get going.

J.P.: Yeah, exactly, but now it's like chances are one guy in the band, his dad is in the police force and it's punk...

He can pull some strings.

J.P.: Like Epi-Fat kind of bands are considered a threat....

W: Well that is the thing. The scene is not a threat anymore. There is no more street punks or crazy punks and stuff. It's all a bunch of tame emo kids who likeI don't even know what they do. They come to the shows and it seems like they come to pick up chicks or something. And the girls come to pick up guys. It's pretty sad and so that's why there is no problem with the cops anymore because we are not causing a problem for them.

J.P.: Yeah but as far as the scene goes there is *Arson Records*, which is a really good label. There

is two guys, Mark and Ben, who run Kingston Punk Productions which is right now on hiatus because...

Is that the guys who do shows?

J.P.: Yeah. They put on shows and stuff like that.

What have they done ? What shows have they put on ?

J.P.: They got the SLACKERS one time. MALEFACTION.

W: DOA.

CB: For about a year there was steady shows every single week and just recently the bar that held these shows just got closed down.

J.P.: There was some good bands that we liked too like RECENSION came. And Chris Iler got DRUNK to come over

from Norway. They played two shows in Kingston. CB: I actually had the privilege of opening for them.

J.P.: Yeah you did. He was in another band that opened for them.

How were they ? How were DRUNK ?

CB: They were pretty darn good.

J.P.: But if you ask anyone in Kingston they will say "Oh they weren't that great" because they want to hear some crap from *Equal Vision*.

Where did the name VIGILANT RESISTANCE come from ?

J.P.: I wanted something that....

Does the name have a story or....?

J.P.: We were looking for names and ...

W: It started as

J.P.: Oh yeah, it started off as the VIGILANTES, but there was a band from Massachusettes....

W: Okay why don't you just cut me off, you bastard.

J.P.: Okay. Tell the story.

W: You ruined the story. Okay, well I wanted the VIGILANTES but then we found out that there was three other bands called the VIGILANTES and I guess that is where we got the word "Vigilant" because it is kind of close and from there on J.P. took it to VIGILANT RESISTANCE.

J.P.: It's too positive for me. I wanted some sort of murderous name. "Resistance", especially growing up in Kingston, that was what punk was about to me. Was resisting the shutting down of shows, and the perfect life that will attract to your town.

To the Thousand Islands.

EQUALIZING DISTORT

ISSUE 3, NUMBER 8

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Ben Edgar, Jonah Falco, Martin Farkas, Simon Harvey, Lisa McLean, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, garage, Killed By Death, and d-beat scenes, which means we play material like Spray Paint, Fido's Brunch, Breaker Breaker, Dudman, Crossface, the Shemps, the Vibrators, and Warcollapse.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases

for July 2003

Band	Title	Format	Label
1. VARIOUS ARTISTS	Mosh Circle Jerk Punks	LP	625 Productions
2. VAARINKASITYS	Pillerit ja Purkit	ep	independent
3. DISIDENCIA	P.E.T.	ep	Thought Crime
4. ARTIMUS PYLE / DIALLO	split	ep	Busted Heads
5. DEATHREAT	Consider It War	12"	Partners in Crime
6. VARIOUS ARTISTS	Decide on Change	LP	Mountain Collective
7. HISATAKA	Dirty Dog	ep	Answer
8. CURSED	One	LP	Deathwish Inc.
9. TRAGATELO	s/t	LP	Lengua Armada
10. CAREER SUICIDE	Fall-out	ep	Kangaroo

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

W: The beautiful thousand islands.

Would you recommend any other bands that people should listen to from your area?

J.P.: The JOLLIES are from Gananoque which is about 40 minutes from Kingston and they are crazy. I don't know how to put it. Junk punk, I guess. They are just nuts. They will play anytime, anywhere.

CB: And they definitely have the presence.

W: And they don't give a shit about the money, or anything. That is the other thing. They are not in it for the girls and all that. They are just there to rock out. Also Mark and Ben - I HATE SALLY. The guys who do the Kingston Punk Productions they also have a band called I HATE SALLY and they are really good too. And they kind of play metally punk stuff but now it's getting more metally.

J.P.: It's funny because they started out as another GOOD RIDDANCE style band and they got to know Julian a lot more and he pushed stuff like FILTH OF MANKIND and AMEBIX on them and since then they have been pulling out the old MOTORHEAD riffs and stuff like that and converting it into something that sounds a lot more loud and good.

CB: There is this other band called CHUBBY. They just started out. I used to be in the band with the actual lead singer Dee Prescott. We were in a band called LOVE SICK BRUISE.

W: Oh they were great.

CB: We kind of evolved into CHUBBY when our drummer left and then I was in a play at the time so then I couldn't play with them and then they became CHUBBY without me and got Brad, this cool guy who is in another band THROTTLE and now they are playing...they are getting kind of big I guess. They are getting a lot more exposure then a lot of Kingston bands get.

J.P.: But as far as hardcore goes it's pretty much I HATE SALLY who have got that metal stuff going on and us with straight forward kick in the pants.

Before you guys played tonight, I was asking you what you sounded like and you kind of described AUS ROTTEN meets MINOR THREAT or alternately you said sort of a cross between street punk and thrash. What have people said you sound like ?

W: Shit.

Aside from shit.

J.P.: We got called ANTI FLAG last night at the Q-Bar because we were talking about what our songs are about.

W: Because all our songs are about politics and we were trying to give an explanation.

Yeah because it might not be so self evident when you are playing

W: We were thinking that maybe the kids would give a shit but apparently they didn't. They were like "Shut Up ANTI FLAG. Sit Down" (*laughter*). J.P.: Yeah we found out that we are definitely not straight edge hardcore. It was a good show, like we liked it, but I definitely wouldn't say that we fit on the bill.

W: Yeah because it was a straight edge hardcore show.

J.P.: We are not into those big mosh parts.

You had a few war wounds from the show.

J.P.: Yeah Will kind of got nailed and shit.

W: I got mangled in the mosh pit.

J.P.: Well he had never been to that kind of hardcore show.

W: Yeah, it was a fun pit it was just that "That guy pushed me from behind." I am used to more

street punk shows and stuff where people are more supportive.

J.P.: In Kingston you rarely see that kung fu for Jesus kind of....(*laughter*) I mean it's cool. We like to watch it.

I don't know if it's cool....

J.P.: It looks good if your not getting hit in the face or anything.

Yeah by not getting the shit beat out of you.

M: That's what happened at the show, in fact. This guy actually hit someone else when he was moshing or whatnot and this guy was actually a pretty cool guy because he was just dancing around, but the hardcore guy took it all serious and started kicking him in the face and punching him. It was brutal. The guy was spitting out blood.

J.P.: It's not something you want to see at shows. We think circle pits are productive things. For me it was always a way to release energy. To me it just seems normal to be conscious of other people when you are doing that and make it like a big group activity.

Yeah sure.

W: Yeah, like when I am in the pit it's fun to be rough and stuff. I like a rough pit as much as the next guy, but these guys seemed to want to smash you in the face.

Makes you wonder what the hell they are doing in the scene.

W: Yeah but these things happen and it's too bad I sprained my ankle. That just happened to be a bad fall.

J.P.: It's not the kick drum ankle so we were not so concerned.

Instead of reliving last night I want to ask you about your influences. Who would you credit as people you listen to and what do you think comes out in your sound ?

CB: It is definitely a big mixture between all of us.

What are you guys listening to ?

J.P.: I like a lot of local bands. Like FUCKED UP and CAREER SUICIDE. A few other things that I am listening to right now. AGAINST ME is not anything that we are close to sounding like but I am liking their stuff and they are really good. There is a few other bands. Right now I check out whatever is passing through and I listen to SELF DEFENSE a lot lately because they were here a little while.

Ah, they are my favourite band.

J.P.: And then there is just the regular stuff that I have listened to ever since I was a kid and keep putting on the stereo like LEFT FOR DEAD and CRIMPSHRINE which are also two things that are pretty far apart, musicwise, but that's what I like.

That describes a range of what you listen to.

W: I have been listening to a lot of foreign bands like DISARM and MIGRA VIOLENTE, DS-13, GRITOS DE ALERTA. I really like a lot of bands that are South American and European. SIN DIOS. SIN DIOS has got to be one of my favourite punk bands.

I think they just broke up.

W: Did they really ? Oh no. Shit.

Sorry to break that to you.

W: They rock anyway.

CB: I actually don't listen to a lot of punk. I kind of into HOT HOT HEAT at the moment. Mostly, when I listened to punk my favourite band and still is my favourite band the BLOODY GASHES from Montreal. They were definitely the epitome of any kind of music that I wanted to get into.

Who are they ? I have never heard of them?

CB: The BLOODY GASHES ? The only way you can describe them is the drummer is some kind of a 70's robot. The guitarist is Jesus. The singer has the voice of the girl from L7 yet she just screams and she doesn't let up. It is like this weird earth shaking scream and then the bassist / guitarist guy - he just looks like the guy Johnny Greenwood from RADIOHEAD. It is kind of a weird mixture. I can't really describe their music other than noise.

Do they have an LP out ?

CB: I think they do. I think it is called "Peddle to the Metal".

I think I know who you are talking about now.

CB: I love them. They are the shit.

They are pretty crazy.

J.P.: *Dare to Care Records* and they hang out with the STE. CATHARINES, if you want to find something from them.

M: I started off listening to bad music.

We all started somewhere. That's okay.

M: Right now I am listening to AUS ROTTEN, the UNSEEN, the CAPITALIST CASUALTIES things like that.

I saw an ANTI SECT patch on your hat.

M: Yeah, you did. MASS KONTROL. I like them. too. They are pretty crazy. I listen to a wide variety of things. I just learned about this new band called UNCURBED, actually.

From Sweden. Yeah they are amazing.

W: The Swedish punk scene is amazing.

J.P.: Anything from Sweden is good, pretty much.

CB: Mike's girlfriend is from Sweden.

J.P.: Okay we are getting off track. Next question.

I wanted to ask you about your lyrics. What kind of things do you sing about ?

J.P.: I only write a few songs before I moved here and those ones were ...I was involved with Amnesty International in Kingston and a few of those were about ..well the point was to raise awareness in the Kingston punk scene about international issue and abuses of human rights

Because there is so much going on that you don't ever get a chance to

J.P.: There is but so many people don't care either. **But when you bring it up they might start to care.**

J.P.: They do but usually it is easier to not and in Kingston everything that is easy is the way it goes.

But if you can win one person over it's worth it.

W: Exactly.

J.P.: That's kind of what we thrive on in the band is give it everything you got and if you get one person then you've done your job.

Okay specifically maybe you could draw out some things that you've taken on.

J.P.: Well one song is about two monks in Tibet that were protesting the occupation of Tibet. One guy was only 16 and he got held in isolation for 3 months. They basically disappeared. They were brought to a police station and beaten. Arrests in China are supposed to be made a certain way and at that time they just weren't. It seemed that nobody was taking interest in that. The U.N. was just non-existent on that case. All of our songs are kind of pissed off with the way things are and that was one of the songs that came from the heart the most. When I moved to Toronto, I had to support myself and I started going to school and that was dragging me down a bit and I started writing stuff about my day to day life and how

everything was going to shit and there is a few songs about that. It ties around stuff like that. We have a few positive songs, but they are not super positive.

It's okay. Life isn't positive all the time. Tell me about....this is a bit of a test for the rest of the people in the band. From a lyrical standpoint what is your favourite song and why ? The idea is to give me an idea of some of the other things that you are singing about.

M: I will let the others go first because I like a lot of songs.

Naw why don't you start because at least that might give these guys some ideas.

M: I really can't credit my songs that I wrote a lot but I will mention one of my brother's. There is one called "Incendiary" and it's about corporate globalization. I might not fully understand this as much as my brother does, but it talks about a lot of things. A specific example is how there is this one place where pesticides were banned. It was democratically voted in by the community and then there was a pesticide company

...because largely pesticides are carcinogenic and people usually get cancer from them....

CB: Well they are manufactured to kill things.

M: And basically the community banned them and the company said this is eliminating our chance to have profit. It is not letting them make money off this community so one of the organizations like NAFTA that came in and said we will piss off this community and so they threw away the choice of the democratic government made for this private company. So this thing voted in by a community was overruled by one private owned company. So the song is basically about this stuff that goes on.

W: Because of NAFTA and the chapters...it says basically that you can't do anything to hinder a company from making profits.

Even if it means killing people.

J.P.: There is a line in the song that says "It's not about violence, it's about having a choice." And that basically is about how we make a big deal about how the protesters are rowdy here in our part of the world but the people that are getting truly effected it shouldn't even matter how our protests are because their conditions and their way of life is so poor that it is really not about how we complain about it. It's really how there is no way that this can go on any longer. It is just disgusting.

M: To quote AUS ROTTEN "As long as our government subjects us to their cowardly oppression we are no longer obligated to them as peaceful citizens" and so just that in itself explains the line in our song. It is just to show that no matter how violent breaking windows or getting back at the police for beating on you or what not it doesn't really matter because there are people in the world suffering worse then us and it is just to look at the bigger picture and not just at the struggles that we do day-to-day.

J.P.: And the song sort of breaches on ...it is a kind of call to the anarchists in the punk scene not to go out, not to break stuff for the point of breaking stuff, but if you are going to do it know why. And know the time. There is a right time to



Charles Bronson on guitar and SkidMarc on vocals

be angry and there is a right time not to be. Some of the most peaceful demonstrations or disruptions have been some of the most effective ones throughout history.

M: Practical anarchy.

J.P.: I guess my favourite song is "Priorities and Sacrifice" because it has so much energy bottled up into it. It is a touchy subject on being vegan and they way I feel it is essential....

Are you vegan ?

J.P.: Yeah.

Is anyone else in the band ?

CB: Basically you guys, are you ?

M: No but I am pretty close.

J.P.: Well I am lying. I am a freegan. Sometimes I dumpster bagels and stuff and I am not really sure what is in the bagels. If your hungry, your hungry.

It's better than throwing it out.

J.P.: Yeah and this song is sort of about that too. It just presses urgency into thinking about it not really committing yourself but at least putting some thought into it. And it's really fast and I just like it.

W: Being the drummer in the band, unfortunately I haven't gotten a chance to look at a lot of the lyrics so I have kind of got the rundown a couple of times but I often forget because my memory is not so good. With that said, I am just going to have to say that my favourite is a song that I wrote because I know what it is about. The song I wrote is "Mandatory Safety" and that's basically about with all this business going on since the 9/11 attacks and all these new security implementations and so on along the border. Because it is supposed to be keeping us safe from terrorism because terrorism is such a huge threat now there are force feeding us this bullshit down our throats. That's basically what it is about. The government is convincing people through media to give their rights up freely for them to keep you safe.

The erosion of civil liberties at the expense of security.

W: You can always quote Benjamin Franklin who said "Those who would give up freedom for safety deserve neither."

J.P.: Hey I spy on my neighbour all the time doing my duty as a good Canadian....

W: Another part of the song is "microchips inside your brain" because there is some family down in the States that volunteered to have microchips put in their brain because this is a new security measure that they want to implement.

J.P.: They have nothing to fear.

W: Yeah, this is what they say. "Well we're not terrorists. What have we got to hide. Sure you can stick microchips in our brains." So if you are just some guy who doesn't want a goddamn microchip in your brain for crying out loud and doesn't want somebody monitoring you your whole life then people start getting fishy and are like "What has he got to hide. He must be a terrorist. Get him. He is probably part of Al Queda." It's just bullshit. It's our own government doing this to us. Not so much the Canadian government yet but they still have been implementing new changes as well. Even at the border they have got so many new security changes. They want to start getting retinal scans and thumb prints and all this bullshit. If this is a free countrywhat's going on here. So that is basically what it is about and is all this bogus security., but it is just basically more control over our lives, which there is enough of already. We've got to start taking away control not putting more in for crying out loud.

CB: As J.P. pointed out, my favourite song is "Priorities and Sacrifices". Not only for it's fast thrash parts but also it is about becoming vegan. I personally am not vegan. I am only a vegetarian. I am not that good yet. But not to be usurping on J.P. My other favourite song is "Part of your Culture", not because I know the words....

But there is a great chorus in there. You guys are all screaming.

CB: Because I don't know the words I guess I am kind of the bystander listening to the music and so the whole idea it just things to your brain. What is part of your culture ? What culture is American or what culture is Canadian ?

M: My favourite part of that song goes "What the fuck genocide ? You can't buy it at a mall."

J.P.: No but seriously about culture we all come from pretty different backgrounds. Like Mark and I are...my dad is from Catalonia, in the south of France - the north of Spain and my mom comes from out east, like Newfoundland - Nova Scotia area. So we have definitely been raised with two different styles and it's had a big effect on ...just seeing, just being raised in two different ways can have such an effect on you. The Catalan family is fairly well off. Our uncles are all doctors and lawyers and on the other side we are all working stiffs trying to better ourselves and you can't make that go away. I'm sure Will and Charlie have their own stories to tell, but that's been a part of why we are who we are.

Do you guys have anything released so far?

J.P.: It's coming. We have got a 7" coming out pretty soon. It's going to be a split with another band to be named soon.

Are you guys doing it or is somebody else doing it ?

J.P.: We are putting it out. Both bands are pitching in and we're self-releasing it.

And you have recorded it so far ?

J.P.: Our side is recorded. Most of it is on a CD-R right now that we are trying to sell at shows and it's also got a documentary on the CD-R that Will did for his high school radio station.

Tell me about this documentary Will ?

W: It's basically about..... I did this radio program at my school and we just had to make a documentary at the end and so I did one about punk as a subculture and I talked to all the members of the old band so I talked to J.P. and Marc and

J.P.: Because I run a distro and he wanted to find out what that was all about.

W: And minus Charlie and stick in Jed and those were the guys I talked to. Basically, it was just kind of a thing to give people listening to the radio station an idea of what punk was about because so many people have such a misunderstanding and think that it is something that it's not. So it was talking a lot about the DIY scene, sticking true and the fight against capitalism, and bands selling out and so on.

M: Where do politics lie in the punk scene.

J.P.: How much of that is an involvement in the punk scene ? Is it just a fashion or is there more to it ?

W: And like punk as a political resistance.

It sounds cool as an add on sort of thing.

CB: So if you want to get a copy of this you will have to come down to the K-os show on Friday. **Aside from getting the split out, what are your other plans for the summer ? You're playing a bunch right ?**

J.P.: Basically what I wanted to do this summer was tour. I think the whole band wanted to do this but I was the one booking it. Basically we didn't want to end up playing bar shows with bands that we didn't sound like or that we couldn't relate with and for a crowd that wouldn't be interested in what we were doing. Basically we wanted to play places like anarchist collectives and community centres to play in and that worked out pretty well. We are doing an F.T.A. benefit in Pittsburgh.

W: An F.T.A. benefit.

J.P.: Yeah because we are going to have actions in New York.

W: I wouldn't say benefit.

J.P.: They are going to have actions in New York.

W: I wouldn't say we are benefitting the F.T.A.

J.P.: No we are benefitting the people that are going to be effected by the protests in New York coming up and that's in Pittsburgh. I explained the situation and kind of laid my story out on the line and they said if you are willing to make the trip we will have you. And that meant a lot to us to see thatbecause a lot of other people were saying where's your demo and where's your glossy press photos and we're not about that and we didn't want to have to deal with people that were about that. It was great to see that there is a lot of trust in the punk scene as far as we're concerned and so that is basically what I tried to do for the summer. Some things went as planned some didn't. Being only one guy a lot of stuff got put on the back burner and by the time I addressed it was too late, but we also had to turn down a lot of shows because we were double booked on the same date like we turned down going to Chicago because we had a show an hour away from here because they said "yeah" first.

Is the CD available? Can people mailorder



Left to Right: J.P. (guitarist), Charles Bronson (bassist), Vigilante Will (drums), and SkidMarc (vocals) underneath the CIUT logo in the interview studio.

it ? People who might not be able to go to your show.

J.P.: Yeah. We definitely encourage people to write us anytime either at 60 River Street Unit 3 / Toronto, ON / M5A 4G5 or in Kingston at 160 Belmont Avenue / Kingston, ON / K7M 4T4 or the e-mail address which is vigilantxresistance@hotmail.com. Well when the in box isn't completely jammed with messages we'll try to get back to you.

W: You can also e-mail Guillermo@yeavea.com and that is my e-mail and no one talks to me so it should be empty.

J.P.: You could mailorder the CD-R. Like send a dollar or whatever, but honestly wait until the 7" comes out because it is going to be a lot better.

Well this one has the documentary on it though.

W: That's true.

J.P.: The 7" is coming with the documentary on a CD-R inside as an extra added bonus. We got plans and we have no money. When the 7" comes out we will let people know. We'll do something to raise awareness about it.

W: And feel free to write us about anything like if your another band and you want some help getting a show or if you want to talk politics or whatever.

J.P.: We weren't sure that Charlie was going to be able to come on tour because he had to save up a lot of money to be able to live here next year so he was working all summer and we actually asked John Blknitis from HOSTAGE LIFE if he would come on tour with us and he said "yeah" but Charlie was like "Screw It" and he quit his job.

W: He quit his job for the band.

J.P.: So a lot of things worked out well this summer. I also just bought a van like a week ago for this purpose.

For playing ?

J.P.: Yeah I mean it is my savings and what else am I going to do with it. Invest it or some crap like that. So we went out and picked up the crappiest looking van and bought it.

W: Hey man, that's a fine vehicle.

Are there any last comments ?

W: Recently I have been noticing a lot in the

punk scene that kids don't want to talk anymore. Kids aren't interested. It seems like they just want to come and get wasted or act like a macho or whatever their shtick is come to the show and yell at the band and so on. Punk started out as a resistance. Let's keep it that way. And keep thinking about stuff. And don't be stupid and don't just waste your time getting wasted and trying to get laid because there is more to life and there is so much going on. Just keep your head on your shoulders. Don't forget about other people. Don't be apathetic. That's the main thing. Don't be apathetic.

J.P.: Yeah at our first few shows we wanted to throw mics out into the crowd and get a CRUDOS style discussion going on but people were pretty scared of that. But we are still willing to do that if anybody has anything to say at our shows. We will definitely toss you a mic.

M: My lasting comment is for everyone else out there I don't like ...I noticed a lot of self righteousness in a lot of bands or whatnot and you know lets all get together be a bunch of buddies. It's all about unity and equality so I don't see why people should be going out and....

W: We're mostly fighting for the same thing so let's not fight stupid wars amongst ourselves.

M: We have different beliefs and different causes but we can all work together.

J.P.: And if we're not lets just let it go. There is no need for bickering. Life is too short to spend arguing with people about this and that when there is bigger things going on.

CB: And my last comment would be please please please don't use pesticides. There is a lot of stories I have heard that are all true especially the soccer field in the States where they use pesticides and the soccer team all got testicular cancer. We don't put things on the grass that go into sewer grades which go into lakes that people swim in that kill people. And aside from that be good to the earth. It's the last thing you will ever see.

M: And boycott Dupont.

Interview and photos by Stephe Perry



MALEFACTION are a four piece from Winnipeg that have been playing since 1995. They have a vast repertoire of material out including their most recent full length entitled “where there is power there is always resistance”, which just came out on G7 Welcoming Committee. We had a chance to speak with the singer Travis Tomchuk on Sunday August 10th and this is the conversation that ensued. Interview by Stephe Perry.

The last album that MALEFACTION released was the “Man Grows Cold” LP in 1998. It was out on a label called *Out of Enslavement*. Was that on your own label ?
Out of Enslavement was my own label, but the last record was “Crush the Dream” and that came out on G-7.

Oh okay, so this G-7 thing isn’t a recent thing ?

No we have been working with them since 2001.
Okay how did that come about ?

Basically they called me up in the early winter of 2000. Derek from G-7 called me up one Sunday afternoon and I thought that it was really strange that he would be calling me and he asked if we would be interested in doing an album because he really liked what we had been doing so far. I got weak in the knees so I sat down and I was like “Yeah, absolutely. We’ll work with you guys.” That was basically how that came about. Really out of the blue.

Your new material has grown out ...your earlier stuff had sort of more emo-violence style...you had melodic layered parts with metal and crossover parts in it. Now you sound more like you have become a complicated grind band. Would that be accurate to say ?

Yeah I guess I could agree with that.

Okay what accounts for the change in sound?

I really have no idea. Basically Mike and Clint write all the music and I think on “Crush the



Dream” because that is more of a straight ahead grind record in a lot of ways. I think they just wanted to out do each other by writing the fastest riffs or the craziest riffs they could. And then, I guess when the song writing for this next album came around it was just kind of a more of them jamming more as a band – the three of them (Cory, Mike, and Clint) - working out songs and I think that’s what attributed to the progression from the last record.

What are you guys listening to now that would sort of draw out this stuff ?

Myself, personally, I don’t listen to too much metal or grind at all anymore. I am more of a PET SHOP BOYS, DEPECHE MODE kind of guy.

That’s weird.

Yeah. I think Mike was listening to RHUNE today. Corey is listening to anything from BACHMAN TURNER OVERDRIVE and VAN HALEN to CANNIBAL and SUFFOCATION. And Clint, he’s listening to some new SATYRICON something or other so he is pretty stoked on that. But yeah those three guys are almost always listening to extreme metal. You know CANNIBAL. Stuff like that.
You are the lyricist in the band. What is your favourite song from a lyrical standpoint off the new CD and why is it your favourite song ?

Well me and Mike actually split the lyric writing pretty much 50-50 on this record, but I think I

really like “People = Hope”, but I also like “Another World is Possible”. Both of those songs I think are my favourite lyrics. And the reason I think is because there are just more hopeful than usual. They both have this...I know that “Another World is Possible” is kind of this “Come on, I dare you to be Pro-Active to make a change” and “People = Hope” is kind of like.... There is this song by SLIPKNOT called “People = Shit” and I just kind of thought that was a silly way of looking at things. Yeah some people suck it, but all we really have is each other so I thought it would be cool to twist what they were saying and do the exact opposite.

What is the scene like in Winnipeg ?

Oh it’s amazing.

It sounds like it. Who do you wind up playing with ?

We almost always seem to be playing with KEN MODE who are on *Escape Artist* and they are on tour of the States currently. Who else do we play with ? HEAD HITS CONCRETE. The last show we played with a band called DEAD STOCK CRUSHER. They are like a fastcore band. They have some interest with *Sound Pollution* but I am not sure what is going on with that. So those are basically the bands we play with. There is also another band called HE BROKE that are kind of doing like a ... I don’t know how to explain their sound. Maybe a bit of ISIS maybe a bit of SYSTRAL. Something like that. Yeah, so those are pretty much the bands off the top of my head that we seem to be playing with the most.

I want to ask you about ...sort of the political nature of the Winnipeg scene. It seems to have been able to resist the new right cultural campaigns that have prolonged an attack based on political correctness. What is it about Winnipeg that enables your city to remain a progressive bastion in the face of the shift to the new right. You know there are bands like

yourself and HEAD HITS CONCRETE and PROPAGHANDHI that exist there and G-7 and all this stuff. How is it that Winnipeg has remained a critical voice?

I don’t know. That is a good question.

I mean it has been the location of the “General Strike” and other things like that historically, but

I don’t know if that has really had an impact on the hardcore scene. I am trying to figure out what it is about Winnipeg that makes it so.

I don’t know. I would say that stuff all plays a part. Winnipeg has a crazy radical history. A lot of cities in Canada do. I kind of think that plays a part in the politics coming out of the city because I think a lot of people are left of





centre. I don't know. That is a really amazing question. That's something we could spend hours trying to figure out why that is. I think also too is that you can maybe because of the political culture of Winnipeg one feels more comfortable saying what they believe. There is more of an acceptance about speaking about issues that are non-right issues or being critical of the right in your lyrics or in your practices or whatever. I would say the historical aspect of Winnipeg's political scene probably contributes to it.

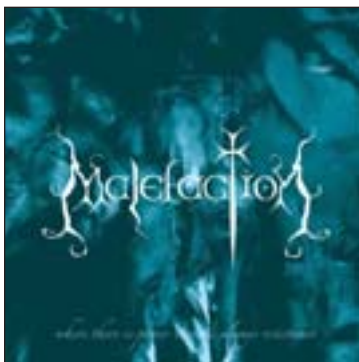
When I was talking to HEAD HITS CONCRETE, I think I was talking to Mike Alexander. He was mentioning resources. He said there is a space here that we have that is in the same building as the G-7.

Right. The Autonomous Zone with Mondragone and there is a library in there and a bunch of artists. Darcy from HEAD HITS CONCRETE is the scene guitar tech. He works out of there. But yeah there is that space. I guess that is pretty unique in a lot of ways. I can't really think of too many other cities in Canada that have something like that. **Yeah, I haven't heard of that. It sounds pretty amazing.**

Yeah, it's totally cool. **I guess I am trying to get you to talk about that a bit more so that we find out about it.**

I guess the guy...oh I'm not sure if it was his idea to run Mondragone. Anyway he owns the building and he kind of started Mondragone or got it rolling and that's a vegan restaurant and political bookstore and above that there is

artist's spaces. I think even HEAD HITS CONCRETE were jamming on the second floor of that building for a while. And then above that is the G-7 office and there's a whole bunch of stuff going on in that building. And they do...like Mondragone will bring in speakers coming through talking about different issues. I once saw this guy – I think his name was Munyiga Nosakare and I think he lives in Regina now but he was a member of the Black Panthers because he lived down in California when he was 14. He was delivering the Black Panther's paper and he came up and spoke. And they always have Ward Churchill is there a couple of years ago. They also have leftist professors speaking about stuff like this professor David Churchill, who is a professor at University of



***“I dare you to be
Pro-Active to
make a change”***

different groups meeting there, so yeah it is important. It does play a role for sure.

MALEFACTION played Club Rockit in Toronto on Wednesday August 13th.

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Their Zombies Didn't Like Me

Storming the gates of the Dead!

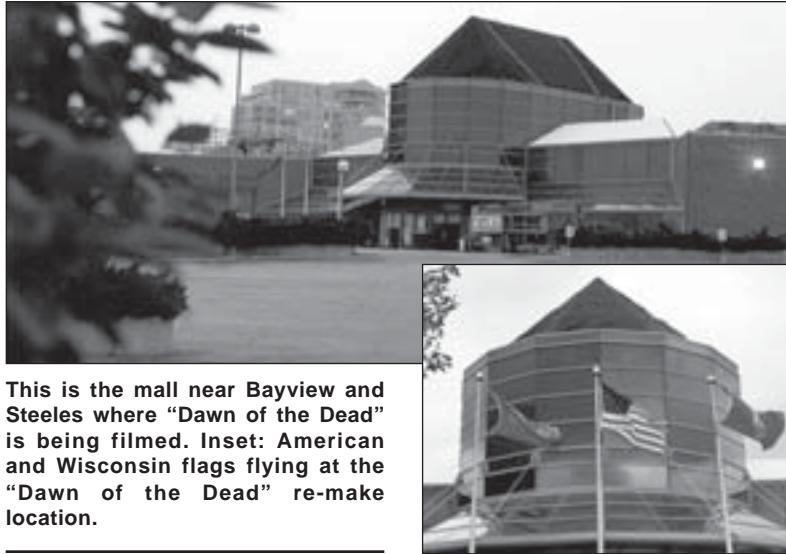
By Lorne Chaitov

Not too many people on this planet can brag about being kicked off the set of *Universal Studio's* "Dawn of the Dead" remake. I proudly claim to be one who was not only kicked off the set, but also banned and threatened with police arrest. Yeahaaaaw motherfuckers.

"Dawn of the Dead", the rip off, began shooting in an abandoned mall in the suburbs of Toronto in June. Due to thousands of petitions trying to stop the movie and all the gore hounds trying to reveal the massacre that was about to occur, the production has been keeping an over-zealous lid on everything about the remake. Getting information would not be easy.

I made some phone calls to my horror contacts to get the inside information. While at work at the Royal Cinema I got the call from my contact at 1313 magazine. "The crossroads are Steeles St. and Bayview Ave. That's all I can tell you." Click.

I pulled up the next morning with three roles of film and the hopes of getting some good shots like some kind of bad-ass paparazzi. To my advantage I noticed half the mall was still operating. This would be perfect cover to loiter, I thought to myself, as I walked past a mall



This is the mall near Bayview and Steeles where "Dawn of the Dead" is being filmed. Inset: American and Wisconsin flags flying at the "Dawn of the Dead" re-make location.



Lorne wearing a "Dawn of the Dead" t-shirt and a shit-eating grin. Friend unknown.

security guard who gave me a nasty little glance. Fuck him, I'm shopping.

I scouted the entire mall, trying to understand the layout and where I could get some good pictures of the sets and maybe catch a glimpse of some B-list celebs working on the picture. Production security was tight. They were at every corner in the mall. I began to prepare a story to give, as I was sure to get caught invading the set. I walked outside to where all the action was; I began to get disapproving looks from all of the crew when I walked around and about the stars'

trailers and all the tech trucks. I gave a couple of the guys' nods, doing my best to try and blend in. Still, their eyes told me that I did not belong here and they would see to it that I was taken care of. I walked around the corner to the other side of the mall to escape any immediate confrontation. I needed to buy some time. And I needed a few good pictures before I left.

Walking along the side of the mall I crossed paths with a zombie, make-up complete and blooded up he nodded:

"Nice shirt."

I looked down and realized why I was getting odd looks. I guess I forgot that I was wearing my Fulci "Zombie" T-shirt.

There goes my innocent 'got lost shopping' line. Oh well, what can they really do to me? Beat

me up? I began to pull my camera out to get a shot of the wicked makeup when I saw some people were watching. No, I can't risk getting busted just yet. I high-tailed it again to the safety of the operating mall and the familiar comfort of the food court.

I eventually walked around to the back where more people were standing around; suddenly they stopped amongst themselves to stare at my shirt and then at me.

"Hey," a fat guy wearing a walkie-talkie with a headset started stumbling toward me. "Can I help you? Are you lost? You know this is private property, right?" He kept rambling.

"I'm just checking things out," I told him.

"Well, we rented all of this property so you aren't allowed to be here."

I then replied, "I was looking for an A.D. 'cause I wanted to negotiate a contract to be an extra." I then told him that 'it was my life's ambition to be a zombie in 'Dawn of the Dead'."

Actually becoming offended he replies with an attitude, "we don't need anymore extras." With a large stick planted firmly up his hind



"Help Alive Inside" is written on the wall just beyond the parking lot as part of the "Dawn of the Dead" set.

quarters he points to my shirt and says, "I see you're fan but get the fuck out of here or I'll call the Cops."

"Are you security or something," I asked, trying to agitate him.

"No," he snaps back, "I'm a P.A. with the locations department."

So I asked what the difference was ?

"I'm with the DGC, the Directors Guild of Canada, O.K, there is a big difference."

I laughed as the aspiring-director-earning-ten-bucks-an-hour ran off to get backup to deal with me.

Quickly walking away I hid out in the mall to let things cool off. I walked back outside to certain unprotected areas and took many shots. I saw security guys and they began to follow me. I noticed that the production security had ganged up with the mall security. The word was out. Watch out for the guy wearing the zombie shirt. Everywhere I walked people in the film crew looked at my shirt and gave me the most disapproving look while they walked off to pass on my new location to security.

I ducked back inside the mall, but before I could consider my next move I realized that security had encircled me. I was surrounded. I had about one nanosecond to plan my escape. They began to point at me, signaling their moves to one another, ready to move in and make the kill. But I was not about to run from these failed policemen. And I wasn't going to let them take me on my knees.

"You are going to have to leave this property." The mall security asserts.

"What!" I say shockingly.

"This is private property."

"I'm not allowed to shop here?"

"I'm going to have to ask you to leave."

"Why ?"

"This is private property"

"Am I not allowed to shop in your mall? Is that the problem? I didn't realize you own this place. Does everyone else who shops here have to get your permission?" It dawned on me that the guards were no longer "just doing their job". They were irritated. Most of them were just plain pissed off.

One of the location's private guards then interjects, "We'll just call the cops if you don't leave. We've already had one person arrested."

While I don't recall the exact words I used, I fought back, arguing the constitutionality of their decision to involve the "real" authorities. I used every expletive I could conjure in my annoyed state. My words, however, could not penetrate their polyester-blend uniforms to reach their hearts.

"Well, anyways, it's past 9:30 and the mall closed at 9:00pm, so you do have to leave."

I looked at them all silently for a few seconds, realizing my position I calmly replied, "Oh . . . OK . . . Well, I'm only leaving 'cause the mall's closed." I left peacefully to take more pictures of the sets outside.

To sum up this adventure in one phrase it is blatant hypocrisy. Things have definitely come full circle when one of the greatest exploitation/horror films – thematically revolving around the concept of a culture on the brink of utter bankruptcy and amoral wastelands – is being remade and diluted as an action packed, hopelessly un-creative big



The Crossroads Mall post-apocalyptic zombie killing bus.

budget rip off. Is this not irony (and not the good kind of irony)?! It's no wonder that they are trying to bar true fans from seeing inside their slaughterhouse, because deep down they're ashamed. Especially when the originator, George Romero, can't even get a funding for his fourth installment to his "Dead" series, "Dead Reckoning", or "Land of the Dead". Hopefully this Dawn rip-off will gross enough at the box office to entice a major studio to finance Romero's long-awaited "Dead" film. That is perhaps

the only good that might come out of this atrocity.

Maybe to some studio executive in Hollywood, treating horror fans with this kind of disdain and disrespect makes sense. We ask for very little: quality entertainment and maybe a quick peek into a world we've followed faithfully for ages. Instead, all I got was a wasted day, pacing around, dragging my feet at the local mall. Wait a second...



Zombie on a cell phone.

KUNG FU FRIDAYS AT THE ROYAL - 608 COLLEGE STREET

DRAGON FIGHT, FRIDAY SEPTEMBER 26th @ the Royal, 9:45PM: Time to delve into the past to watch him in his youth in this modern-day action tale. Li plays a member of an obscure team visiting San Francisco from China, but when his friend Wong Wei defects, Li tries to reason with him only to miss his flight back home. Wong kills a cop and Li is blamed for the murder when his wallet is found at the scene. He escapes custody and takes up with a wisecracking Chinese-American hustler played by Shaolin Soccer's Stephen Chow. Li learns Wong is working for gangsters and gets caught up in a drug deal, gone bad. Zero wired stuntwork, but some honest kung fu fighting as Li gets whacked in the head quite a few times, but that probably makes the movie more realistic. And toss in some embarrassing American acting for a rare screening of one of these early pics.

VAMPIRE'S BREAKFAST, FRIDAY OCTOBER 17th @ the Royal, 9:45PM: How did the European vampire cross the ocean to Hong Kong? In a blood vessel, of course. Hong Kong's famous for hopping vampires, but the Yummy Ghouls share the blood supply with a Western bloodsucker in this rare Chinese version of the 70s tv series Night Stalker. Pak Pao (Hene Cheng), a newspaper reporter, is suspicious of recent murder cases where the victims are found drained of blood. Pao and his sidekick discover a slimy bloodsucker masquerading as a witchdoctor from the local blood bank and must break out the wooden stakes and crosses to save the necklines of Hong Kong's ladies! A wild and outrageous horror treat from the zerk, whereas other Asians have Chinese delicacy? Shark Fung Soup. Free blood bags to the first 50 people.

MR. VAMPIRE 3, FRIDAY OCTOBER 31st @ the Royal, 9:45PM: Where do Chinese vampires come from? Peking! Worse, among the 300 rolls who saw last year's screening of the original Mr. Vampire? Fear Not! Part 3 is a new spooky tale not linked to the first, but has more action, comedy and horror than the original. A Chinese zombie fighter is using two good spirits to take exorcisms, but he runs into trouble when he takes refuge in a village suffering from raids by a group of evil bandits using black magic. The late Lam Ching Ying plays the titular one-eyed warrior, who is organizing the village resistance. In the role he will always be remembered for as one of the classic characters of Hong Kong cinema. Superbly choreographed action scenes with lots of wifes, magic and kung fu. Meet the rarest of things of the Chinese spirit world: ghosts, vampires, a naked witch, tigers, prelates, a good couple of possessed monks, a crane, chicken and a variety of other phantasms. Free magical, magical to the first 50 people.

Reviews

Reviewers are: Andy Stick, Motherfucker (ASM)
Mark Rodenhizer (MR), Simon Harvey (SH),
and Stephe Perry (SP)

A Life Once Lost "The Fourth Plague: Flies"

You've heard this a million times before and you'll no doubt be standing outside a venue near you waiting for this band to finish soon enough. Bland, sterile, derivative, emotionless short haired metal that's mediocre at best. Stilted single note chugging that they think sounds like MESHUGGA and guitar sweeps that show a distinct lack of understanding how they can be used to great effect. This is all technique and no passion. Occasionally they burst into a vague stab in the direction of Scandinavian styled melodic metal and it just reinforces my opinion that this band is entirely forced and contrived, a bunch of riffs bolted on to one another with seemingly little thought other than how many ill-advised sweeps they can do. The drummer sounds half asleep too. There's a whole scene of this shit out there, most of it this bad. Wannabe metalheads who seemingly don't listen to or understand metal at all, they just seem to feed off each other and create weaker and weaker music. (Robotic Empire / P.O. Box 4211 / Richmond, VA / 23220 / USA) - ASM



Asschapel "Fire and Destruction" CD

This is Nashville's answer to LEGION666 if LEGION666 had O.D.'ed on HIS HERO IS GONE and started a CURSED tribute band. Sweeping riffs played at a fury over low end doomishness. Swedish guitar rock riffs played like the buzzing sound of a Japanese kamikaze fighter plane's propeller. Cascading drum rolls coupled with SLAYER riff riding. A mess of apocalyptic double bass mayhem and thundering tom action. And judging from some of the photos in the CD, their live show with smoke filling the stage looks like they take their metal seriously. But the sound is uniquely derived out of the Tennessee sound that has inspired so much emo-crust lately. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702-1421 / USA) - SP



Bathtub Shitter "Fertilizer" ep

North American reissue (and with a crappy cover repro) of an older release from this Japanese grindcore act. It would be a great shame if BATHTUB SHITTER went down the same road as UNHOLY GRAVE (UG). UG are a genuinely good band when they're on form, but they've had so many releases out and usually splits with complete crap on the other side, that it's difficult to take them seriously or care a whole lot about them anymore. So BATHTUB guys, please slow down with the releases and put out a good LP. This is a great record, there are some detectable REPULSION influences (always a good sign) and some of the faster sections that don't rely on blast parts remind me of similar sections from NAPALM DEATH's genre classic, "From Enslavement To Obliteration", that were obviously influenced by LÄRM and MOB 47, but played with the bands own twist. To a lot of people this band is a joke, and I can see why. All their lyrics are about shit and they seem to have too many releases out in a short period of space. But, if you genuinely like DIY grindcore, then you should have one record by the SHITTERS in your collection. (First Blood Family / P.O. Box 1766 / Madison, WI / 53701 / USA) - ASM



Bleed for Pain LP

From its earliest days, Japanese hardcore has excited considerable interest in a small but rabid fandom among overseas punks, and while no small degree of this enthusiasm is due to the undeniable effectiveness with which the Japanese have, in culturally stereotyped fashion, ceaselessly replicated and refined established western hardcore styles, the most enduring stuff has paradoxically taken the opposite path. Outfits like GHOUL, GASTUNK, THE EXECUTE and (most infamously) GISM were by no means free of outside influence, but their bizarrely inspired hybrids of seemingly incompatible stylistic elements made for a particularly interesting strain of vicious, psychotic hardcore. These bands usually started out with a traditional fast/loud punk foundation in the UK82/early USHC style, added an overpowering and over-proficient hard rock/metal guitar attack wrenched completely from its own aesthetic context and then set to throwing in such incongruities as operatic vocals, hyper blasts of velocity, quasi-industrial

noisescapes, pitch manipulations and eerie snatches of random speech drifting in and out of the music. As unlikely as it might sound, the sheer over-the-top audacity and dementia that resulted often made for a shockingly compelling listening. Groups like GENOA, MELT BANANA and PAINTBOX have continued to draw on this ideal to varying degrees ever since, and BLEED FOR PAIN now provide a fine example of the continued primacy of originality in contemporary Japcore. Three guitars race through the nine tracks, blazing away in time-tested ultra distort punk fury but also indulging outrageous lead duels, melodious harmonics and blistering metallic riffing, while the vocals similarly alternate between classical Japanese scowl, gruff barks and even a hair-raising falsetto. The pace is a relentless thrash that sometimes pushes into ravenous grind territory, and it all finally collapses into the feedback-drenched noise pastiche of the final track. Superbly played and produced, this excellent LP is recommended with hesitation to any serious fan of wild but unpredictable hardcore punk. (Earthbound Records/ 2A 1-15-8 Hatagaya/Shibuya-Ku Tokyo/151-0072 Japan) - SH

Career Suicide "Reach for the SARS" ep

Hot on the heels of their *Kangaroo* ep, CAREER SUICIDE write a tongue and cheek number ("Quarantined") to run counter to all the denial-formation being put out by the local tourist industry trying to bring people to Toronto. It is some damn timely, given that SARS-stock was just a few weeks back. Having a mother who works at a hospital, this SARS shit was overblown to begin with, however it is also far from over. Business-men want to just sweep everything SARS related under the carpet. The snotty ANGRY SAMOANS' like humour of CAREER SUICIDE wears one chance encounter like a patch on their jean jackets and fuckin overblows the paranoia behind the disease by calling for a Toronto-wide quarantine. Fuelled by an F.U.'s sound, CAREER SUICIDE spit out four new tracks of raging early 80's American inspired hardcore. They are still the only band in Toronto that makes me regret missing a show of theirs. It has taken some time for CAREER SUICIDE to get their shit together since Eric moved to Vancouver. Chris Colohon filled in on the last ep and really fit in with that sloppy Boston thrash style. Their latest recruit is Jesse from SCARE TACTIC and seeing him play live with them just makes so much sense. He is part of their peer group, he is an excellent drummer, and he just seems to solidify the line-up. I hope he doesn't take the Boris joke to heart because they need you dude. We know you're the drummer. We also know you're the infamous air guitarist on CBC's "Across Canada". (Deranged Records / P.O. Box 543, Station P / Toronto, ON / M5S 2T1) - SP



Chainsaw "No (Since -1991)" CD

CHAINSAW have been around for 12 years now, so "Since 1991" collects some odds and sods, which includes i) the "Louder than god!!!" MCD, ii) the "Nothing will change....." MCD, iii) the "No Need Welfare" 7", and three tracks that appear on different comps, which collects material from *BloodSucker*, *MCR*, and *Dan-Doh*. This ep discography succeeds the "Believe" CD that just came out last month and I believe was released as a limited of 100 copies to support their North American tour out in California. Hailing from Osaka, CHAINSAW were virtually unknown in North America until the "Louder than God" CD came out in June 2002. Since then Osaka's best kept secret has steamrolled us with their traditional burning spirits styled punk. Although nowhere near as good as GAUZE, the phenomenon does remind me of when GAUZE toured here. I am just happy to find out about them. And the ANTI NOWHERE LEAGUE cover rips. (Six Weeks / 225 Lincoln Avenue / Cotati, CA / 94931 / USA) - SP



Corn on Macabre "I & II" CD

MACABRE are one of the greatest metal bands on the planet, MACABRE MINSTRELS is their spin off band playing acoustic songs about serial killers and murder (which is hardly a departure for the band in the lyrical department). CORN ON MACABRE have nothing to do with MACABRE whatsoever and I'm a fucking idiot for buying this CD thinking it was the MACABRE MINSTRELS. That said, this isn't half bad at all. Doing a little research I see its dudes from ENEMY SOIL and WAIFLE. WAIFLE, now there's a band up there with JUSTIN TIMBERLAKE for me. I see the names JUSTIN TIMBERLAKE and WAIFLE (not necessarily together) in many places, but I've never seen one of their releases and don't know anyone that owns one, know of no one who can name me one of their songs

or tell me anything about them other than who Mister Timberlake has been dating and how much everyone loved WAIFLE and cried when they broke up. Weapons of Mass Destruction, JUSTIN TIMBERLAKE, *Bridge 9* being a hardcore label, Simon Harvey's drinking prowess and now WAIFLE. I hear a lot about each of these things, but none have been satisfactorily proven to exist as far as I'm concerned. I digress. This CD contains both 7" released up to this point, and I note that this CD itself is short enough to fit nicely on a 7". The songs are short and uncomplicated, probably because there's usually only two parts to each song, so it's over pretty quickly, unlike a lot of bands who manage to cram a lot of ideas and energy into a short period of time. Musically it sounds like in parts they're building on the legacy of IN/HUMANITY but with better production and more accomplished musicianship. It's a fairly enjoyable listen, but you know that their short songs are because they really don't have any ideas and they'd suck if they had to write a song that lasted longer than 1 minute 30 seconds. They also sound like a band playing fast hardcore influenced music, but they probably don't really listen to a whole lot of it. I like it and there are a lot of good riffs, but ultimately, it's pretty disposable and insubstantial. (Magic Bullet / P.O. Box 2370 / Merrifield, VA / 22116 / USA) - ASM

Conclusion ep

Bass heavy songs with rolling riff lines. Vocals that are swiftly delivered similar to DISKONTO's, but sounds mildly like Blaine's from the FARTZ. Guitars that chug, can play a sweeping emo structure and still make it back in time to do a high flying solo. And a drummer that can play a galloping fastcore beat in the same song with a crushing d-beat. But this diversity is well composed. To say the least, CONCLUSION represents the next wave of Japanese bands developing a traditional sound that sounds like tough rock and then really picks up. There is a slight G.I.S.M. influence in that there is experimentation with echoes. (HG Fact / 105 Nakano Shinbashi-M / 2-7-15 Yayoi-Cho / Nakano-ku / Tokyo 164-0013 / Japan)-SP



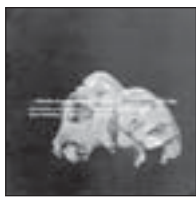
Conflict "Increase the Pressure" LP

This is a re-issue of CONFLICT's second LP. I have to admit that I never caught onto the UK peace punk scene as I was too busy paying heed to US thrash. What a fool I was? My introduction to CONFLICT was "The Ungovernable Force" and by then Steve Ignorant of CRASS had joined and CONFLICT were flawless as one rant flowed seamlessly into the next. But the studio side to this ep sounds like a rawer version of CONFLICT – a more back to basics inspired by CRASS with stripped down angry punk. There are some great songs found on here. The second side is recorded live at the Brixton Ace on August 10th, 1983 and was CONFLICT's first organized gathering captured on vinyl. There are some great songs but the recording isn't the most listenable unless you are used to live recordings and then you can forgive the sound. I had tons of live tapes from back then and this is probably one of the best live recordings I have ever heard, but it pails in comparison to CONFLICT's studio material. (Get Back via Aretina, 25 / 50069 Sieci (Firenze) / Italy) – SP



Confusione ep

Here's a simple rule to follow about Italian hardcore. Bands from Torino will always be good. The last band I knew of from Torino was CRUNCH and they were fuckin' crazy good. CONFUSIONE live on in that tradition of greatness. They play a stripped down style of thrash that sounds influenced by bands like the FEEDERZ, the RAPED TEENAGERS, and COLERA, all at the same time. The sloppy thrash sound jumps seamlessly. It is quirky like the MINUTEMEN or TH'INBRED, while still being pretty fast. Outside of the 8 excellent songs, you can tell that there is a lot of effort put into this. The cover opens up into a lyric booklet with loads of graphic collage. And they took the time to print lyrics in Italian and English. And there is a dye cut pocket in the back for the record to slide in. Just an all round incredible release. (Confusione c/o Ercoli Alessandro / Corso Laghi 81/91 / 10090 Buttiliera Akta / Torino / Italy / e-mail: confusionehc@hotmail.com) - SP



Cut the Shit "Harmed and Dangerous" LP

How come every damn *Gloom* records looks so amazing? This is no exception and the white vinyl is the icing on the cake. My only complaint

is that as a radio DJ you can't really see the grooves between songs. It's not the problem like clear vinyl where you can't tell what grooves are on top from what is underneath, it is that each song runs into the next so there is no breaks between songs. It makes for an excellent listening record in terms of momentum. One song bleeds into the next. It is one big inhale. However it is a real problem to cue a song in the middle of the platter when you are playing it against a 30 second song. But who fuckin' cares about my problems? No one should because this is an incredible release. And all the shit talked about grooves is irrelevant in comparison to how fuckin' shredding this LP is. COPS AND ROBBERS share a drummer with CUT THE SHIT and BONES BRIGADE share a singer. To paraphrase, *In Music We Trust*, CUT THE SHIT incorporate the viciousness of early Boston hatecore in bands like DYS and NEGATIVE FX, and combine it with the fury of early NYHC, scripted over top of the catchy songwriting of early D.C. hardcore sound in bands like VOID. This is as good as their ep if not better only because there are more songs. And it makes me feel like such a loser because the band sent me a CD-R of their one sided ep and I lost it in my pile of shit at home. But I just recently found it and am excited to get to it only superceded by the fact that I just found out their first demo is available on their website. Where the fuck has CUT THE SHIT been hiding? I am just glad the secret is out. (Gloom Records / P.O. Box 14253 / Albany, NY / 12212 / USA) - SP



Damn Right CDR

Unbelievably amateurish punk rock that destroys the notion that anyone can do it. The first three tracks are seriously unlistenable crap, the latter four show the vaguest glimmer of hope, but they still suck. Maybe if this five piece locked themselves away for a year and practised like crazy they could produce something worthwhile, but until then, it's pretty dire. My oh so patronising advice; learn a few of the rudiments of your instruments (particularly the drums), get a sense of direction because you sound like a third rate punk band with unskilled noise grind vocalists howling away over the top. Most importantly, listen to the songs you write because I honestly can't believe the band play this CDR to themselves and think it's worth a shit. Truly the sound of people being in a band for no reason at all other than being in a band. (Corneliaglamour@hotmail.com) - ASM

Dead for a Minute "Diégèse" 10"

This 10" opens with a sample from a French film that reminds me of ONE EYED GOD PROPHECY, as they also used French film out-takes to create a sombre mood just before pummeling a new hole in your ass. But DEAD FOR A MINUTE opt for a shriek attack as the counter moment to introduce you to their sound. And the shrieking is overmodulated at an EXCLAIM style of production. And they use a creepy violin sound like CWILL underneath a child singing who sounds like the kid needs some re-assuring in a scary senario. This reminds me of post-apocalyptic French films like "Delicatessen". DEAD FOR A MINUTE embody a sound close to COMBATWOUNDEDVETERAN but taking that sound and making it very chaotic in terms of song structure. If you had a scream-o version of DILLINGER ESCAPE PLAN, DEAD FOR A MINUTE is what you would get. (Shogun Records c/o Phil Kieffer / 39 rue du Mont Arène / 51100 Reims / France) - SP



Dead Ones, The LP

Anton the drummer and Robert the guitarist play in a hardcore band called SHACKLED DOWN. Johan the singer plays in a grind band called VIOLENT DEATH COLLAPSE. You hear that crucial mingling of speed with hardcore song structures that makes the DEAD ONES so fuckin' incredible. It is definitely balls out hardcore that is ready to carry the DS-13 thrash sceptre. The band sites LAST MATCH and MOB 47 as their influences and I totally hear that. Johan screeched out throat damage, which sounds like it draws on LAST MATCH's style, whereas the song structures are MOB 47 in nature in that they are short catchy punk anthems. However the DEAD ONES play much faster than MOB 47 ever did. The DEAD ONES also have the ability to incorporate a MINOR THREAT sound in their thrash the same as DS-13, which draws further comparisons. The DEAD ONES play stripped down hardcore the way MINOR THREAT did, but the DEAD ONES do it faster the way the current



crop of thrash revivalists are able to update that sound. And the record finishes off with a SONICS cover. This perplexes me as I never pegged the DEAD ONES as a band that listened to the SONICS, but I guess that's the beauty of doing covers. In comparison to their first two eps, the production on this is a shade more clearer which is what was needed. The eps overmodulate just slightly giving a fuzz that hampers the sound. The LP sound still lives in the red, but you can also make everything out. Bueno. (Gloom Records / P.O. Box 14253 / Albany, NY / 12212 / USA) - SP

Dudman CD ep

Cataclysmic sounding fastcore with huge sounding production that over-modulates out the ass. This new DUDMAN is a lot like EXCLAIM in that it sounds like it is on the verge of falling apart, but manages to remain in sync. I think this was only available at a studio show in Japan but you could probably write the band for a copy in care of Shuugo at 203 Akatsuki Haitsu, 1-27-3 Yamato-Cho / Nakano-ku / Tokyo 165-0034 / Japan. This is my favourite of all the DUDMAN recordings I have heard and I think it would be worth the letter. - SP



El Camino 53 "the octopus diary" ep

First of all, can I say orange vinyl. Is that unheard of or what? Not any more. Leave it to a band like EL CAMINO 53 that takes the 50's and plays it back on 78 RPMs.

(Answer / Hase Bldg No. 2 B1. - 5-49 / Osu 3 Naka-Ku / Nagoya City, Aichi 460 / Japan) - SP



Forgotten, The "Out of Print" CD

THE FORGOTTEN are from San Francisco and play a style of street punk associated with the RANCID phenomenon and it makes sense when you realize that Lars is behind the production of their early work. Walking in the shadows of the U.S. BOMBS and the CASUALTIES, the FORGOTTEN have a pretty good collection of stuff here and this is supposed to be b-sides. It's pretty good for b-sides, but if one was to compare them to bands like 4-SKINS or the BUSINESS they have more pop punk influence to their sound. When the BUSINESS shouted "One Law for Them", you knew they were appealing to the street to take systemic contradictions up with the legislator. There is something too perfect to the FORGOTTEN sound. Ideal ringing out guitar parts that blend the guitar work of the SKIDS with BLITZ and INFA RIOT. The perfect back up vocals. The upbeat drumming. It's like K-Tel punk. And check the picture on the inside of the CD. Those bondage pants look too new. They are a nostalgia tripping style band that does a great job at what they set out to do, which was to be apart of bringing back that early punk sound. But there is something too "Leave it to Beaver" about this. Spanning tracks from their earliest "Class Separation" release to three tracks that are about to come out. And am I the only one that thinks "Imposter" is a direct rip off of the SKIDS "Of One Skin". (BYO Records / P.O. Box 67609 / Los Angeles, CA / 90067 / USA) - SP



General Surgery/ The County Medical Examiners split CD

I think this must be the first release from Swedish grindcore legends, GENERAL SURGERY, since about 1991, anyway, welcome back. Starting with a sample from "Phantasm" wins me over instantly it has to be said, but the fun doesn't stop with a choice sample from a classic film. Seven songs of raw, yet surprisingly coherent, brutal grindcore done in the classic late 80s style with an impressive bass sound that growls at you when you turn this up. Structurally, a lot of songs take cues from "Symphonies of Sickness" era CARCASS, but there's a lot more variation in the sound, some nice d-beats and guitar squeals on "Reception Of Cadavers" and some of the fast blast sections remind me of SAYYADINA (who they share a bassist with now). Some of the more mid-paced riff sections are stunning and could've come straight off good era BOLT THROWER. Good stuff. The COUNTY MEDICAL EXAMINERS are a relatively new band and their concept is simple. They openly want to be considered a Carcass clone and feel the label is in no way derogatory. The other schtick they have going is that they're all Forensic Pathologists, check their website www.thecountymedicalexaminers.com and decide for yourselves. Basically, if they're lying about their day jobs, they've researched the subject to a ridiculous amount of detail. Also, if they're lying, my money is on people from IMPALED and/ or EXHUMED being involved in this. Whatever the

story, it's interesting and worth reading on the website. Anyway, this is serious CARCASS worship. They've obviously listened very intently to Liverpool's best musical export since The BEATLES a lot and really internalised the sound. In the same way that Disclose are considered by many to be carrying on the legacy of non-shit era DISCHARGE by their fastidious attention to detail, TCME are carrying the torch that CARCASS bore with their first two LPs. Honestly, CARCASS isn't an easy beast to assimilate accurately; they had some strange chord progressions that threw you somewhat, yet still remained natural sounding in an almost symphonic approach to song structures at times. TCME succeed admirably in their goal of recreating the early CARCASS sound, even down to the production values (or occasional lack of), though you can hear a few parts here and there are CARCASS riffs with a few notes played in a different order, "Cooperative Cadaveric Custody" blatantly shares the intro to EXHUME to CONSUME for example. Despite my hatred for most grindcore, due to its tedious lack of thought and preoccupation with shock and extremity at the expense of genuine passion and interesting songs, I still find the best of the genre to be incredible. I've listened to CARCASS pretty much consistently for nearly half my life now and don't get tired of the first two and forth albums by them. TCME are great, a perfect tribute, though one wonders how many LPs you can get out of 30 or so songs written before 1989, but for now, this is great stuff (from both bands) and highly recommended for those still into old school grindcore. Both *Hater of God* and *Yellow Dog* are promising vinyl editions of this CD at some point in the near future. (Razorback Records / P.O. Box 321 / Farmingville, NY / 11738 / USA) - ASM

Hisataka "Dirty Dog" ep

HISATAKA are a garage band like the FUTURES that has been force fed fastcore. HISATAKA is like Jackie Chan in "Drunken Master" after being forced fed the saki, insane and unpredictable. It is a great rollercoaster of garage inspired fastcore that takes you on twists and turns in the most unthought of ways. There is that TOTAL FURY-DC sound, but there is also that FUTURES sound with ultra-distorted production and twisted song structure. Actually I think that sums them up TOTAL FURY meets the FUTURES. Like an amped up EL CAMINO 53. (Answer / Hase Bldg No. 2 B1. - 5-49 / Osu 3 Naka-Ku / Nagoya City, Aichi 460 / Japan) - SP



Hot Carl "God Bless America Popcorn Shrimp's on Sale" CD

Originally from Iowa, two of these cats re-located to Milwaukee, making them a Wisconsin band. But unlike the amped up garage sound that is coming out of there HOT CARL go for more of a SCREECHING WEASEL sound when Justin is singing, which is most of the time. He really does sound like Ben Weasel. Adam has a more bluesy style of singing and his songs are a shade slower, but still have the back up "whoas". Essentially though HOT CARL is Milwaukee's SCREECHING WEASEL. This is a self-released CD and can be picked up through their friends at MODERN MACHINES / 2779 N. Humboldt Blvd / Milwaukee, WI 53212 / USA or you can write the band at hotcarl77@aol.com for a more current address. - SP



In Control "The Truth Hurts" LP

Oxnard is a small rural community 60 miles north of L.A. known for growing strawberries. After 1983, a hardcore scene was re-invigorated with bands like ILL REPUTE, STALAG 13, RKL, AGRESSION, DR. KNOW and others from this place. Characterized as hard, fast and credible, this is the nardcore signature. IN CONTROL are all that. "The Truth Hurts" is the second full length by this new school nardcore unit. Sounding a little more edge meaner than their STALAG 13 namesake, this new IN CONTROL is dripping with production. The plus side is that the heavy sound brings out their mosh parts, but the negative is that it does so at the expense of making the thrash parts more of the welcoming mat for a crushing breakdown. I guess it depends on how you like your hardcore and I think this will appeal to the more new school kids who think the 25 TA LIFE or HATEBREED are the shit. Consequently, I prefer the thrash. And that is here, as well, just not as prominent as I'd like. To each is their own. IN CONTROL still write some raging shit and I think they remind me of what NO JUSTICE might sound like had they gone for more of a mosh



thing. Right now IN CONTROL are working on new material for an ep to come out on *Reflections Records*, which will include a cover. (Martyr Records / P.O. Box 955 / Harriman, NY / 10926-0955 / USA) – SP

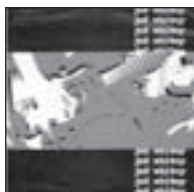
I Spoke “Faith in Chaos” CD

Broadening the borders of emo-violence I SPOKE start out with an acoustically played introduction complete with guitar strumming and light singing and just when you think they are not going to do much else they slaughter you with a sheering guitar assault. But the guitar assault is short lived for more ballad intermission. I SPOKE play up these extremes throughout the entire recording and it works for the most part except where they try to combine the two so that you get growled vocals screamed over softly played music. And it's not that it can't work, but I think the production is too thin for it to work on this recording. I SPOKE carry on in the emo-violence traditions of bands from Oakville that have really developed this unique sound. GRADE were probably the forefathers of this sound, but I SPOKE sound closer to a scene a few generations removed occupied by VINCENT BLACKSHADOW and KILL MANNEQUIN. I SPOKE are like taking the soft introspective sounds of SPRUCEHILL and setting them up for a tug-o-war contest with STANDING 8. (Overman Records / www.soundofresistance.com) – SP



Jed Whitey “This Machine Kills Hippies” ep

A rock 'n' roll riot is the way this was put to me. A collection of JED WHITEY's faster numbers, which includes a cover of BLACK FLAG's “Jealous Again” and a soccer chant. For those not familiar with JED WHITEY they are from the land down under and they play an amped up style of punk n roll with a smidge of country twang to it. They remind me of early NEW BOMB TURKS – “Drag Strip Riot” era. And there is a lot of attitude as is evidenced with song titles like “We used your record as a beer coaster”. Whoa. And some co-optation of song titles like “My own Private Altamont”. (Busted Heads / Box 275 / 901 06 Umea / Sweden) – SP



TheLastDayNoHumanVoice CD

HG Fact remind us that they don't just release Burning Spirits style hardcore with this CD from Brooklyn based trio, THELASTDAYNOHUMANVOICE. The immediate thing that stuck me about this disc was the clean, futuristic design, not too dissimilar from the style Jon Chang is famed for, though less hectic to read. The music itself relies heavily on samples, often as soundscape pieces and at other times as well thought out background noises. Lots of double bass drumming, heavy and discordant guitar work and an overall feeling of claustrophobia. Where this CD fails miserably however is in the Steve Austin production; dude, stick to wrestling, because you're the worst damn producer I've ever heard. The production and mix are weak and muddy beyond belief and most of the time this sounds like a third rate noisecore band, which I suspect (hope) is entirely unintentional. The Bionic Man seemingly has no clue regarding tonal separation whatsoever, low ends fight each other and just get lost, the drums are barely audible, the guitar and bass sound like bad noise and the samples, for the most part, go missing in the chaos. If I was going to listen to noise I would much rather listen to HIJOKAIDAN. This is a disc that's almost impossible to listen to and very difficult to give an accurate opinion of. I'd be interested in hearing the next release they put out, provided Tone Deaf Steve Austin has absolutely nothing to do with it. Stick 3:16, get a fucking day job. (HG Fact / 105 Nakano Shinbashi Mansion / Yayoi-cho 2-7-15 / Nakano, Tokyo 164-0013 / Japan) – ASM

Local Oafs/ Dyke Hard split 7”

LOCAL OAFS have a scrappy basement recording that completely suits them and isn't without it's rough charm. Simple oomcha oomcha drumming and songs that sound like a hardcore version of THE DAMNED playing two riff songs that last 20 seconds. They remind me a lot of a great band called THE PRICKS, also Swedish, who put out two amazing 7”s (and maybe more?) a few years back. DYKE HARD remind me of the all the times I had to do the door at Slamp! shows in England when the Riot Grrl scene was starting to get going. More hardcore and less arty than most of those bands and brings to mind a more direct version of Pussycat Trash. (Cage Match Records / c/o Sivervik, Kvarnången 15A / s-903 20 Umeå / Sweden) – ASM



Machetazo “The Maggot Sessions” ep

Live in the studio (big deal) recording from Spanish DIY goregrind stalwarts. Since their initial incarnation a few years back MACHETAZO have been through several stylistic changes, most likely tied in with the fact that the band has had a severely fluctuating line up, with only the drummer remaining constant. Early beginnings were more in the noisegrind vein but over the last few years appeared to have settled upon a style heavily influenced by bands on the *Earache Records* compilation, “Grindcrusher”. This is grindcore that sounds like it's from an era pre-Produced By Scott Burns At Morrisound, a time before grindcore really did fall and become just another bland variation of American style death metal. Great, bass heavy recording, possibly due to the fact that it's live in the studio and there isn't the requisite 15 guitar overdubs to bury it that grindcore bands seem to have these days. The fact that the bass is so prominent without being overbearing is a major selling point to me. These days well produced grind bands have almost no bass and shittier produced bands have nothing but bass, so finally, a happy medium. The drumming is skilled and human feeling instead of being a series of clicks and thuds like most drum trigger loving metal bands now. The guitar and bass create an assault on the senses that the best (i.e. the tiniest minority) grind and death bands do, the vocals are low growls. So, if you're tired of “brutal” yet utterly powerless tech death metal and grindcore, as popularised by CANNIBAL CORPSE, BROKEN HOPE et al and yearn for the days of the first two CARCASS LPs, early PUNGENT STENCH, REPULSION and MASTER, then MACHETAZO are probably the band for you. (First Blood Family / P.O. Box 1766 / Madison, WI / 53701 / USA) – ASM



Makiladoras “Buiten Schot” 10”

Named after Mexican sweatshops, this Dutch band level the sonic playing field with 7 tracks of sweeping doomsday layers fronted by a vocalist who could be straight from the SCRAPS line-up. This is the distinguishing character trait of MAKILADORAS – the sound so heavy and yet they have this uplifting high pitched youth crew screeches of urgency. An odd mix to say the least, but one that does work together. Pummeling layers of apocalypse combined with motivating calls for activism. Odd for a band that comes from a remote northern town in the Netherlands (Groningen) known mostly for their post-secondary schooling activity. But then Boston is a hotbed of hardcore, as is Umea or Gainesville or a whole lot of other college towns. Let's hear it for college towns and punk rock or in this case emo-violence laced with youth crew. Fuckin' Go! This is also the same band contributing a track to the awesome “Maximaal Onthaal” comp. (DP or not DP / Houtenswetering 19 / 3991 LJ Houten / Netherlands / e-mail: punkrock@henet.nl) – SP



Malefaction “where there is power there is always resistance” CD

MALEFACTION are a band from Winnipeg who have been pounding out a crossover style of hardcore for a number of years. Their latest release has come a long way. Instead of a flatly produced uneventful metalcore release, they have produced a hyperactive rollercoaster of grind inspired blastbeat attack. It sounds like they have been hanging out with HEAD HITS CONCRETE. The songs seem much shorter than previous releases. They contain multiple style parts that are quirky and yet pummelling. There is definite metal influences throughout, but they also seem to have picked up the heavier styles of hardcore associated with a kang style Swedish guitar sound, while applying it to their fondness for blastbeat grind. The guitar also has a way of becoming jangly and urgent in a ringing out TRAGEDY mode. This new MALEFACTION is extreme in sound, structure, and delivery. “Where there is power...” is a ferocious release bound to turn some heads. And I really believe this new CD demonstrates a growth within the band. Their message remains ultra-critical of the status quo condemning society for the seedy underbelly it props itself up on. “The God, Oil, and Drugs” quote at the beginning places them firmly in opposition. The song “Right Wing Obsolescence” identifies which side of the political spectrum they land, which is a relief because I am tired of hearing recycled new right cultural bullshit. (G7 Welcoming Committee / P.O. Box 27006, 360 Main Street Concourse / Winnipeg, MB / R3C 4T3 / Canada) – SP



Melee / Face Up To It split ep

MELEE once again transform their thrash sound. It is a lot more muddier like the mid-80's UK thrash bands of RIPCORD and HERESY. Low end sounding with a barreling feel to it and vocals that are sheer anger. I believe this is MELEE's swansong release and although it doesn't live up to their legendary "Thrash Attack" demo it is still much better than a lot of their recent stuff. FACE UP TO IT from France are on the flipside. A band that takes their namesake from a HERESY cover has got to be good. Their side of their first split with CRUCIAL SECTION was incredible. This new material picks up where the last ep left off. And they do the HERESY cover that is their inspiration. FACE UP TO IT play amped up youth crew, the kind that is played very fast, but probably not as blurry as the blastbeat mayhem of youth crust. The drummer put this split ep out and is *Ratbone Records*. Super nice guy and he also does an awesome one page zine called *Kangnave* in the spirit of *Game of the Arseholes*. (Ratbone Records c/o Luc Ardilouze / B.P. 11 / 33023 Bordeaux Cedex / France / e-mail: faceuptoit@hotmail.com) - SP



Midas – demo

Fast paced euro crust that sounds horrifically under rehearsed. Seriously, practice before you record. When a band manages to play in time it makes for an easier listen. Poor quality recording with way too much bass in the mix and vocals that sit slightly apart from the other instruments. It doesn't sound like it's been mixed. The songs themselves could do with some restructuring. Too many of the parts and tempos sound similar which removes any real sense of movement in the songs. Oh, and songs about drinking are even less interesting than songs about girls. Below average, but at least it's a demo and not a self released 7". (crusthead@wanadoo.fr) - ASM



Oi Polloi "Fuaim Catha" CD

Holy shit. OI POLLOI are back. I had no idea that they were still together. When last I heard, their singer Deek, had moved to Finland and started a band called KANSALAIS TOTTELE MATTOMUUS. But this latest release is out on a Finnish label. Maybe he has re-located OI POLLOI to Finland or found new members in the Nordic Peninsula. Well this new CD starts out with a poem that talks about the inter-connectedness of the earth. The first real song comes blazing out of this with some fast picking hardcore. The third track keeps up the pace until it digresses into a CITIZEN FISH type ska number. For the most part, this is some fast picking raging hardcore with a few minor flaws. Deek sounds as enraged as ever. They have incorporated more wimmin parts throughout which was one of their criticisms on their North American tour in 1992. They seemed to have addressed this. But this is not the OI POLLOI of "Resist the Atomic Menace". It is more closer sounding to the OI POLLOI of 1992. Don't expect a full blown recovery to this Scottish Anarchist band like there has been to other bands from that period (e.g. like CONFLICT). However, there is still some well thought out anarchist chanting to flame the fans of revolution and to stir some radical thought back into the scene. Just stay away from the cheesy ska parts. *Combat Rock* will be releasing a CD that compiles 6 eps that *Rugger Bugger* released entitled "6 of the Best" and are sure to contain the OI POLLOI classics. But this CD of new material will do for now. (Combat Rock Industry / P.O. Box 65 / 11101 Riihimäki / Finland) - SP



Paluka "Mutual Interest" ep

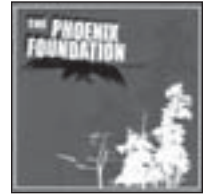
PALUKA play a style of fastcore that draws on some of the art-rock influences brought about by bands that embraced new wave. They use dischordant guitar ringing that resemble the Greg Ginn-like flurry of ABURADAKO playing, while using straight forward fast skate rock riffs found in fastcore to supercharge their pieces. PALUKA released a 5 song demo back in 2001 that for the most part involves different material, with exception to "Tokio to me". I like the songs more immediately when listening to the demo. And the production on the ep is mastered for loudness, so it is too hot and the fuzz of crashing cymbals takes over the recording. The ep has some minor complaints, but it is really good to see PALUKA get their due. Imagine BLACK FLAG with A.D.D. or



AMDE PETERSENS ARME in a collision with a GANG OF FOUR inspired ANNihilation TIME. Unique sounding and catchy, while still retaining a get-into-the pit urgency. Definitely a cut above most of the fastcore bands. And someone should really see about releasing the demo as an ep. (Too Circle Records c/o Shingo Maeda / 3-29-18 Toyotama-minami / Nera-ward / Tokyo 176-0014 / Japan) - SP

The Phoenix Foundation "These Days" 10"/CD

A lightly played pretty sounding emo intro is short disguise for this latest Finnish melodic powerhouse that incorporates rockabilly drum rolls with HUSKER DU rhythms in the same songs. This band just formed last summer and although they have already released an ep, this is more of an official release as the ep was a one sided white labeled release more synonymous with bootlegs. The ep is on here at the end. THE PHEONIX FOUNDATION are from Turku, Finland, a town famous for their shipyards. This band often gets compared to HUSKER DU and you can hear it in their jangly guitar bits, but they are more of a catchy upbeat punk outfit that doesn't near reach the speeds that earlier Du inspirations did. They are also much more punk rooted than later "Candy Apple Grey" or "Warehouse" DU were. So they "Due the DU" but only in subtle ways that don't make them a knock off. Instead they have internalized parts into their more emo styled punk that give them more credibility than their bouncy rock genre would normally get. Out of the Finnish scene the PHEONIX FOUNDATION are a lot more like MANIFESTO JUKEBOX. (Combat Rock Industry / P.O. Box 65 / 11101 Riihimäki / Finland) - SP



Poikkeus "Simpattia Paholainen" ep

POIKKEUS is Finnish for exception. According to *La Bruta* fanzine POIKKEUS are a straight edge band and according to *MRR* they are from Osaka. Very noisy melodic style punk that derives it's origins in early Finnish hardcore. The cover is a knock off of the "Laki ja Järjestys" ep by RIISTETTYT from 1982. This POIKKEUS recording very much takes its cues from "Russia Bombs Finland" hardcore and blends the sound of KAAOS, BASTARDS and RIISTETTYT with the noisy crust scene in Osaka represented by bands like GLOOM. Although not as ear-splitting in terms of distortion as their Osaka scene-mates POIKKEUS do bring an appreciation, even if ever so slight, for distortion that didn't exist as much in the melodic bands that they emulate. Regardless, this 5 song ep is an incredible release, especially for fans of the early Finn scene. And for fans of Japanese hardcore, this is a little something different. I should also mention that the cover has been printed on some of this textured paper that is pretty unbelievable, bringing something special to this release. You know the old adage about judging a book, ignore that in POIKKEUS' case. (Crust War Overseas / P.O. Box 511 / Whippany, NJ / 07981-0511 / USA) - SP



Protest the Hero "A Calculated Use of Sound" CD

I have never heard a band use a whisper effectively until now. The title of the CD ep is a clever play on a line used as the official line for the US "War on Terrorism" – "A calculated use of violence". This is the follow up to their "...Search for the Truth" ep. Coming from CLOSET MONSTER's hometown there are some similarities in terms of melodic punk, but PROTEST THE HERO make use of sweeping emo structures and fast technical picking associated with METALLICA's tech-metal or math rock. Their material can sound very complicated at times and at others it is just harmonized melodies sung with lots of guts. And PROTEST THE HERO fall on the PROPAGHANDHI side of melodic punk where issues of conscious are forefront. PROTEST THE HERO is kind of like listening to a collision of RUSH and PROPAGHANDHI that falls on the punk side of things. (Underground Operations / P.O. Box 13 / Ajaz, ON / L1S 3C2 / Canada) - SP



Rammer "Suffer" 12"

Okay the album cover is red with a duotone that is similar to BAD RELIGION's "How Could Hell be Any Worse ?". The album's title shares

the same name as BAD RELIGION's famous comeback album. But RAMMER are a full on metal band from Toronto, made up largely of hardcore kids. I think the core of the band remains to be Sean and Dave, but their new recruits pilfer the Toronto hardcore scene. Al Biddle was with them on the last recording but he used to be the back beat behind DEAD SEASON. The irony of Jon Sharron being in this band is a little weird, but does make some sense with the rock sound of HACKSAW. However most of the stories seem to circulate around Joel Fisher, former drummer of SKEW-G and guitarist of the late LEFT FOR DEAD, and their newest recruit. The stories of drunken disappearances at days on end involving detox help fuel the RAMMER reputation. RAMMER have just had a CD come out on *Shifty Records* out of Akron, two songs of which were re-released as an ep on *Deranged*. But this 12" represents this new line up, as well as the debut release by Matt Bickle, the guy behind *Mosh Yankee* zine. For readers of the zine, we know what a fanatic Matt is of MAN-O-WAR, so this release makes perfect sense. Don't ask me what metal bands they sound like because I declare ignorance of that whole subculture. But note that it is more purest in form and steers clear of specializing in any one subgenre, be it black metal or speedmetal or whatever. It is just fuckin' metal. (Slasher Records / 2 Stewart Street, unit 202 / Toronto, ON / M5V 1H6 / Canada) - SP



System Shit "Hell-O" ep

SYSTEM SHIT play what is known in Toronto as a squeegee style of crust punk. Very grind in nature at least in terms of delivery with a high pitched screamer and a low pitched cookie monster that both sound like they are singing through a transistor radio. The sound quality is overmodulated and harsh. SYSTEM SHIT although probably hang out with the likes of INEPSY and HELLBOUND reflect more of a lo fi grind found in MY MIND's MINE or VIOLENT HEADACHE or early COMRADES. Their ode to Cider done as a re-make of the SCORPIONS "Rock Me Like a Hurricane" is amusing. (Skud Records / BP 515 / 33001 Bordeaux Cedex / France / skud-rds@voila.fr) - SP



Think I Care LP

Finally! I'd been waiting on this LP for a long time now. The 7" on *Dead Alive* was such an incredible record. Everything a good hardcore band should be. Pissed off, knowing their roots without aping them, energetic etc etc. OK, I have to say I'm a little let down by this LP for a number of reasons, first the production just isn't raw enough at all, it's way too tame and second, it's too mosh for my tastes. The previous recordings worked so well because it was an all out attack with these amazing breakdowns that made you sit up and notice. They were equal parts CITIZENS ARREST, INFEST and SSD - fucking mindblowing. On this release however, they seem a little too reliant on putting wicked mosh parts next to each other and it just doesn't do it for me, breakdowns work because they're a break. When they do pick up the pace, it's a total rush and I have to say this record grows on me with every listen, but I just can't shake the initial feeling of being slightly let down. The vocals still rule and I dig the total negativity (though minus ten points for "you can say our lyrics are dumb, I know I'm for real", you don't need to answer your critics within your own songs). Reminds me of seeing VOORHEES on an almost weekly basis ten years ago. Pick it up and give it a few goes to sink in. (*Dead Alive* / P.O. Box 42593 / Philadelphia, PA / 19101 / USA) - ASM



Totalitar/ Tragedy split 7"

It's been said before and it's worth reiterating, if you don't like TOTALITAR, you don't like hardcore and you don't like punk. This is a band that have not released one bad record. They've remained a timeless, classic hardcore band. This is because one, they know how to write songs, and two, they refused to progress unnecessarily and make themselves sound dated in the process. Anyway, two tracks that originally appeared on their '86 demo, reworked slightly and recorded in 1994 at the same time as their masterpiece, "Sin Egen Motstandare" CD on *Finn Records*. Memorable and speedy d-beat hardcore in the classic mould. Seriously, TOTALITAR are one of the greatest bands of all time. Almost as great as DISCHARGE, and they never made



shitty metal records or contrived comeback hardcore CDs. TRAGEDY, hmm, TRAGEDY ... As far as I'm concerned it's a shame most people will be buying this for the emperor's new clothes that is TRAGEDY. I've tried to like this band, believe me, I've tried, but they do nothing for me. A handful of tracks on the first LP were good, if standard, but when they turned into bland 12 bar blues playing NEW MODEL ARMY wannabes. I really lost interest, I love the bands they claim to be influenced by, the end result however is nothing I can get behind. OK, I don't hate these two songs, they were recorded at the time of the first LP and left off. Maybe they were considered filler. If so, it's way better than that dreadful 7" they released. The songs are fast and pounding and as much as I hate to admit it, I really enjoyed them. The primitive approach works better for them in my opinion. This all said, what I believe to be monumentally important and inspiring about TRAGEDY is the fact that they're a bunch of straight up guys releasing their own records, booking their own tours and just doing their own thing entirely. This isn't so rare in hardcore, but that they manage to outsell every single *Victory*, *Revelation*, *Equal Vision*, *Bridge Nine* and probably a sizeable amount of *Fat Wreck* bands by a margin of several thousand? THAT is impressive, THAT is why this band is so god damn important. Not the music they play, but the fact that they've used DIY as an extremely powerful force. They don't need to sing about dumb fucking anarcho dross because they're proving our scene can work and it can work better than any fucking dumb big name bullshit faux hardcore poseurs. That, to me, is what makes these boys so impressive. (Armageddon / P.O. Box 56 / Providence, RI / 02901 USA) - ASM

Total Fury "Committed to the Core" ep

I have to tell you that I was super excited to get a copy of this. I missed out on the *Youth Attack* pressing, but thankfully *Busted Heads* (Read: European Pressing) has kept this alive. This is 10 new tracks of your favourite DC influenced Japanese fastcore band. And it is a 45 RPM 7", which is no small feat. Although this ep is hindered by a muffled production on the vocals it still rages. It still has that 'G.I. on speed' sound. The "13 Songs" LP is a much better record, but who cares because this new TOTAL FURY with crappy production is better than a lot of shit out there. It kind of reminds me of EXCLAIM in that department, but TOTAL FURY have songs that are listenable. So, for fans of TOTAL FURY, don't expect a re-make of their LP. For the uninitiated, TOTAL FURY are a Japanese re-make of "Flex Your Head" G.I. after having hung out far too much with the OATH. It will have your head spinning trying to figure out whether you should be finger pointing or circle pit slamming. Either way, it's all go(ody)! (*Busted Heads* / Box 275 / 901 06 Umea / Sweden / e-mail: fukk47@hotmail.com) - SP



Toxic Bonkers

Polish four piece playing late era DOOM crossed with "Utopia Banished" period NAPALM DEATH inspired metallic punk. Very metal drumming, heavy chugging parts and up-tempo pseudo d-beat sections. Reasonable and technically adept but it never really seems to take off or go anywhere. (NNNW) - ASM



Warspite "Gallery of the Macabre"

You can tell this is going to suck just by looking at the truly awful packaging. Shitty photo of a skeleton on the cover, eight panel CD booklet that's nothing but barely readable thanks lists and photo montages of the band doing their best to look like they're posing for a clothing catalogue. How do you make a shitty unreadable metal logo look even shittier? Scan it into your computer and make it look 3D. Getting beyond the crappy design, apparently this is the best *Death Metal* release of the last five years, yeah, and AMERICAN NIGHTMARE are the best 80s hardcore band in the world. Like all the bad metal I got to review this issue, this is totally uninspired and passionless with little cohesion within the songs themselves. Once again, they sound like a band throwing a bunch of riffs together without thinking how well they really go together. Barely audible bass, vocals that sound like someone gagging, stops between a lot of the tempo changes, giving the impression they can't actually do time changes very well and an almost constant blast being played by the drummer don't really sit well with me. Bands like, say, MAYHEM, for example, did the perma-blast thing exceptionally well. It really did sound like a continuous attack, rendering you senseless. Most other fuckers trying



the same technique fail horribly. Really, this is shitty beyond belief, give me ARKHON INFAUSTUS anyway. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702-1421 / USA) - ASM

Wasted "Here We Go Again CD

Q: What would DS-13 sound like if they became a street punk band? A: WASTED. At the core Finland's WASTED are a punk band with influences that draw on oi and punk, but they have this raw and wreckless manner the way AMDE PETERSENS ARME or ETA played. Since "Down and Out", the WASTED have released their latest "Can't Wash off the Stains" 10", but the label has been busy tracking down all their eps and comp tracks. This is a great retrospective look at this Finnish band. It collects songs that appeared on "Farewell to Arms 2" and "Lippajarvi" which are pretty hard to find and even throws in an unreleased song. What I noticed is that the earlier ep has a muffled distorted vocal effect on the lead singer that is more exaggerated on this ep and really becomes a signature for the bands material, but is more easily noticeable on their earlier material. The ep sounds like a cross between JFA and HERO DISHONEST. The next ep slowed more to a STAKEOUT pace. The "On the Brink" material starts to sound more like what ETA would sound like if they were in a RANCID tribute band. It's catchy punk with a wreckless edge, which is good in my books and this collection traces back their development over the past four years as a recording band. (Combat Rock Industry / P.O. Box 65 / 11101 Riihimäki / Finland) - SP



Yhteiskunnan Ystävät ? ep

YHTEISKUNNAN YSTAVAT ? do have a classic Finnish sound but less in their DISORDER counterparts of bands like KAAOS and more closer to bands like APPENDIX and TERVEET KADET. YHTEISKUNNAN YSTAVAT ? have a more straight forward sound emphasizing speed over distortion. The descriptor "speed" needs to be couched in terms of '82 Finnish hardcore. It's not blurringly fast in comparison to bands like HERODISHONEST, but it's emphasis is less on noise and more on just playing fast. YHTEISKUNNAN YSTAVAT ? have that focus and Finland has that midas touch when it comes to having bands that write great hardcore. (Roku Records / Porcelont e 1a 3 / 96100 Rovaniemi / Finland / e-mail: moguli@rokurecord.com) - SP



You're Fired 7"

YOU'RE FIRED play fairly uninspired ultra fast crossover. Most of the songs are indistinguishable from the next, part of the problem is the extremely limiting and repetitive death blast the drummer insists on playing constantly. Save that shit for SUFFOCATION and try a little variation. The two other problems are the consistent vocal delivery and the lame production. Dude, learn another style, you sound stupid compared to Kurt from DRI, Kenny from THE NEIGHBORS and Tony from MUNICIPAL WASTE who all do the fast delivery thing incredibly well, but also know how to vary it a little. And their biggest musical stumbling block is the abysmal Steve Austin production. Stop letting this clown produce records. Just because he's in TODAY IS THE DAY does not mean he knows how to make a record sound good. See THE LAST DAY NO HUMAN VOICE review elsewhere (and Mr Austin's a really shitty vocalist). Definitely a band playing and yelling as fast as they can, yet still seeming to get nowhere. Unsurprisingly, as this band features everyone's favourite mental giant from ANAL CUNT, Seth Putnam, and has been released by Germany's premier bad, dumb hardcore/ grind label, *Regurgitated Semen Records*, the politics is where this piece of shit really shines. You know, I'm not averse to rightwing bands, really, but I only like them when they're expressing sentiments about living in compounds, stocking up on guns and taking out tax inspectors. Even the racist shit can be funny when it's completely over the top and retarded beyond belief, like when someone gets so fucking hung up about something that is ultimately nothing and they say stupider and stupider things to defend their position. But a line like "welfare recipients more and more, tax payers less and less" on Immigrant Song. C'mon guys, what's on the next ep? A track called "The Five Food Groups Song" with the line "chocolate frosted donuts more and more, nice healthy salads less and less"? I sure hope you notified the IRS that you just got 100 copies of your new ep to sell. But to be mildly serious about a band that truly don't warrant it, the same old crap about illegal immigrants sneaking over the



border with their hands outstretched for a free ride is fucking ludicrous. How easy do these people think it is to actually live on welfare? How easy do these people think it is to even get on welfare when you're a resident, let alone illegal? What the fuck is so commendable about paying taxes anyway? Fucking losers. And who wants to be on welfare anyway? I did for a month and it was the most depressing and degrading process I'd ever been through.

demo features

Reaccion demo - featured on August 3rd program

REACCION are from the Chicago and play in the recent bunch of bands coming out of that city. This band has a Latino background and play that thrash style made popular by bands like LOS CRUDOS. (P. O. Box 5027 / Chicago, IL / 60680 / USA / e-mail: reaccionfive@yahoo.com) - SP



Operation Deathkill demo - featured on August 10th program

OPERATION DEATHKILL are a two-piece from Winnipeg, Manitoba. They write blastbeat fastcore. It sounds inspired by YOUTH OF TODAY's "We're Not In This Alone" - the period that YOT were copping influence from SIEGE. Kind of appropriate as they cover "We Just Might". It is really good except for the production which sounds like it might be a live show that has been burned to a CD-R. Regardless, OPERATION DEATHKILL is more evidence that Winnipeg has become the fastcore capital for Canadian hardcore. (285 Lipton Street / Winnipeg, MB / R3G 2H2 / Canada / e-mail: xdeathkillx@hotmail.com / Web: deathkill.cjb.net) - SP



Hands Down demo - featured on August 17th program

HANDS DOWN are a four-piece from Toronto. The band features members from the FORCE and SHIPWRECK in the band. HANDS DOWN are a straight edge band and play a style of straight edge that juggles breakaways with stuttered breakdowns. This demo was recorded downstairs in Studio 3 by our very own sound engineer Ben Edgar on July 15 and 16th of this year. (e-mail: xhandsdownx@hotmail.com / Website: www.handsxdown.com) - SP



CrossEyed xHatex "P.S. Fuck You" demo - featured on August 24th program

CROSSEYED HATE are a four-piece from Australia. They are a project band featuring members from two different states in Australia that got together in Melbourne and I believe that some of the members were in DEAD STARE FOR LIFE and FAR LEFT LIMIT. There are three originals and a PROJECT X cover found on here. They have only played live three times to date and have changed their name to xCAUTIONx. (P.O. Box 763 / Newtown, NSW / Australia 2042 / e-mail: deadstareforlife@hotmail.com) - SP



S.B.V. demo - featured on August 31st program

S.B.V. are a four-piece from San Diego, California. They write some pretty ferocious paced thrash that sounds like MINOR THREAT set on 45RPM. Akin to a thrash version of UNITY, except the lyrics have a hilarious tone a la CHARLES BRONSON. This was recorded in March of this year. (4419 Louisiana Street #3 / San Diego, CA / 92116 / USA / e-mail: Chad: xsepticedge3@cox.net or Will: litt12@hotmail.com) - SP



If you want to find illegal immigrants in any city, just go down to Chinatown. You'll find them working 15 hours a day for less than half minimum wage because they took the other side of the "love it or leave it" sentiment in their own country. America is a nation built on illegal immigrants and slaves and Canada certainly keeps functioning because there's an endless stream of shitty, dangerous jobs that illegals have to take to survive. If I may make this slightly personal for a minute, I recently stepped off the boat (legally) in Canada. I'm one of the many thousands of people that in my own country would be a doctor, a nurse, an engineer or something pretty respectable. In this country we're forced to drive taxis and wait tables because the government won't let us work in our professions, but it's our choice to stay here. If we could work in our respective professions, we would be contributing millions of tax dollars, which would please IRS fuck pigs YOU'RE FIRED greatly no doubt. In fact, just several days ago I went over the border to work illegally in the US, I spent 20 hours a day working with high explosives because I needed to earn some money. It wasn't fun, I didn't get to steal any American women away from American men and you can bet that there wasn't a queue of American born guys (which just means fifth to second generation immigrants) in line, desperate to have no sleep for a week and risk getting their face blown off everyday to work alongside me. And "Immigrant Song" is just the start of the idiocy, but hey, if I can quote their own lyrics from "Warning" back to them; "you think I'm an easy mark, you want to lay a hand on me, you think I've got no balls, but I'll blow your brains out... stay away from me and mine, don't fuck with me, I'm giving you a warning, so don't you fuck with me". Bring it on guys; there are several million of us waiting for you. (Regurgitated Semen records c/o Sandro Gessner / Str. Des Friedens 45 / 07819 Mittelpollnitz / Germany) - ASM

Various Artists "Mechanized Death" 2x ep

I understand that this tribute to the ACCUSED has been in the works for sometime now, but you can understand why a double ep comp would take so long. There are 16 bands to pull together with only two repeats in terms of covers. And the artwork is absolutely stunning using Jeff Gaither the artist who did all the original ACCUSED cover art. His artwork appears on the front cover of this comp and on the lyric pages and it is all new art. Nothing is spared for such a tribute which is near and dear to the Paul Holstein's heart, which is why he released the first FARTZ reunion ep. Hardcore and punk bands of every genre try to capture the gore-ish spirit of an ACCUSED track. Many try to reproduce Blaine's distinct vocals. The guitar work for VICTORY FLAG's version of "Deception" is pretty true to form, but I prefer CRIMSON HAYBAILER's version on this comp. DISEPTIKONS pull together a top-notch version of "Scared of the Dark" with some neat additions of female back up vocals. MISERY SEED's version of "Take My Time" is great. The psycho guitar work of CATHETER really embellishes their version of "Halo of Flies". And PSUEDO HEROES' title track is unbelievable. There is a band on here called THE PALLBEARERS, which is appropriate for a tribute to a band obsessed with splatter flicks. Most of the bands are American on this comp, however there is a version of "Splatter Rock" performed by TINGLER, a now defunct local band that features Dion Conflict on vocals, the programmer behind the Conflict Archives screening and of course their track starts with a film out-take. A nice thing about the comp is that the inside liner sheet helps track where each ACCUSED rendition was taken from. Another above and beyond release by *Transparent*. (Transparent Records c/o Paul Holstein / 6759 Transparent Drive / Clarkston, MI / 48346 / USA) - SP



Various Artists "Now You Can Die, Volume 1" ep

This is a comp made up of recent live recordings. I am back and forth on live recordings. For the most part, with bands that have access to studios, live recordings feel like a rip off. For bands that have had fewer releases out, live recordings give us an opportunity to hear what these bands are made of. This is the latter. Who the fuck are TRUCKER CRANK and why did they break up? This Vegas blastbeat sensation rule the comp. Their DESCENDENTS cover is unrecognizable and I love it because they have really made it their own. The SCOTT BAIO ARMY recording was taken from a radio recording and it was awesome. Actually it probably was the best stuff on the comp, but TRUCKER CRANK was such a surprise. VITAMIN X have two live songs that are decent, but their studio stuff is much better.



And the newly defunct YOUTH RIOT also contribute two numbers, taken from their first live gig taking the piss out of sXe. This comp is limited to 100 copies and comes with Issue #4 of *Carnage Asada*. (Crime Scene Entertainment / 1331 Kelp Street / Oxnard, CA / 93035 / USA) - SP

Various Artists "Strength Thru Oi!" CD

This is a re-issue of the notorious "Strength Thru Oi!" comp that was panned everywhere in Britain for being fascist. It wasn't really. This label had more to do with a race riot in England at the time and the association with a skinhead on the cover about to stomp. There is plenty of more evidence to suggest the opposite from the association to the mod movement to left wing poets gracing the comp to the connection to the rude boy underground to the inclusion of RAR stalwarts CRIMINAL CLASS. This is part of the series of "Oi!" comps that we all collected initially trying to figure out what punk was. The legendary INFA RIOT is on here as is the 4 SKINS and COCK SPARRER. Early TOY DOLLS with their jabs at Coronation Street and SPODGE with their impersonation of Alvin and the Chipmunks. There is also left wing street poetry by GARRY JOHNSON and the infamous "Beans" by BARNEY RUBBLE to demonstrate the range of artisans in the scene. But the comp rounds itself out with some soccer styled chants about cockney culture which is so appropo. Although not the strongest of the "Oi!" comps it was the one that withered the storm and stood up for yob culture in the face of attacks from the mainstream and the far right. And THE STRIKE's "Skinhead" is an anthem for the skin side of punk. (Captain Oi / www.captainoi.com) - SP



Various Artists "Who? What? Why? When? Where?" LP

This was the fourth release on CONFLICT's label *Mortarhate*. This is a who's who of the peace punk scene at the time. The idea was to bring together bands with similar political agendas. It was the same idea as the "P.E.A.C.E." comp except *Mortarhate* were looking for serious anarchist bands. This didn't always translate into great hardcore as is the case with MOET THE POET or TOXIC SHOCK. But the ICONS OF FILTH originally appeared on here. And there are a ton of bands who sound like DISORDER. But the good bands are few and far between. I would pick this up for the CONFLICT and ICONS OF FILTH tracks. As for lesser known bands like the DISORDER inspired KARMA SUTRA or the EXPLOITED sounding CHAOS or the oi inspired DEATH ZONE or the CLASH inspired SIXTEEN GUNS they are also worth hearing. A hardcore re-release of this comp should really weed out the rest of the anarchist art. (Get Back via Aretina, 25 / 50069 Sieci (Firenze) / Italy) - SP



rumourmill

A BRODY'S MILITIA 10" is coming out on *Murder Records* out of France. The record is to be called "Hates You" as in "Brody's Militia Hates You". Great news for HELLNATION fans * Martin from LOS CRUDOS is starting a new band with the guitar player from DISIDENCIA to be called HARTO. The guitarist moved from Uruguay to California and it sounds like they are getting busy. * Speaking of CRUDOS, *Lengua Armada* is about to put out unreleased CRUDOS material. The release will feature 3 new unreleased songs along with a previously released hard to find comp track. The release will be a split with MK ULTRA. Also about to be released is the new "Histeria" comp which is to feature TOMMORROW (Japan), I QUIT (Sweden), AMDE PETERSENS ARME (Denmark), CONGA FURY (Japan), FUERZA X (Guatemala), VITAMIN X (Holland), P.I.T.F. (Chicago), SCHOLASTIC DETH (San Francisco), BRUCE BANNER (Sweden), DISIDENCIA (Uruguay), and REGRESS (Chicago). * Speaking of REGRESS, *Lengua Armada* will be releasing a REGRESS ep, which will be their second. They feature members from the original LIFE SENTENCE and RITES OF THE ACCUSED * *Lengua Armada* will also be releasing a TOTSUGEK SENSYA ep. The band just had a split come out on 625 Productions, but some people don't know who they are because their name appears in Kanji * Max Ward is back from tour with WHN and 625 has just released a new DISCARGA 10", an I SHOT CYRUS LP, a HE

WHO CORRUPTS LP, VOETSEK/CONGA FURY/CHAINSAW 3 way split 10", and the NO TIME LEFT 10". The THEY LIVE full length had some problems with the master but hopefully will be out soon. After THEY LIVE 625 will be releasing a SCHOLASTIC DETH discography CD, L'AMICO DI MARTUCCI, BRUCE BANNER, DOMESTIK DOKTRINE, THE KILL, DESTROYER, IRON LUNG, SHANK, RAMBO, HIT ME BACK, APATHETIC YOUTH, OUT OF VOGUE, MY OWN LIES, NINE CURVE, and WE MUST BURN releases * After the JED WHITEY ep, *Busted Heads* look poised to release a 2nd BOXED IN ep * *Sound Pollution* is setting up a tour for the Japanese band QUILL that had the 3-way split 10" out. * GUNS, LIQUOR & WHORES have a new band called UNDER PRESSURE and have recorded something to be released on *Sound Pollution* * Members of GAIA have a new band called DANMUSH * *Six Weeks* have just released a BETERCORE discography entitled "YouthcrustDISCOgraphy". *Six Weeks* has also been busy with a Swedish band called STRIKER who feature members of ROSVETT. And *Six Weeks* will be releasing a full length of DEADFALL material by year's end * The new issue of *Short, Fast, + Loud* is out and I lost my copy but the new issue has interviews with BRODY'S MILITIA, SAIRAAT MIELET, INTENSE YOUTH, Laura from KYLESA, a "Where Are They Now?" interview with both NEGAZIONE and INDIGESTI, and their regular features – *Mosh of Ass*, et al.... * And a new CRUCIAL UNIT release is out called "These Colours Get the Runs" * *Commitment Asia* will be releasing a SECOND COMBAT release which is a sXe band from Malaysia that appeared on the "Take No Heroes" comp * BRODY'S MILITIA have a covers ep coming out called "Tribute Through Butchery". Some covers include ANTISEEN, BLACK SABBATH, ATTITUDE ADJUSTMENT, TETSU ARREY, and SEPTIC DEATH and the cover art is done by Jeff Clayton of ANTISEEN to be released on *Distort Ohio* * *Distort Ohio* has a comp coming out for the fall entitled "Distort Warfare" and will feature VOETSEK, WIDESPREAD BLOODSHED, NO VALUE, BRODY'S MILITIA, RANDOM AXE OF TERROR, ELEPHANT MAN, HELLNATION, and Ugly Pop's favourite Swedes RAJOITUS. * Speaking of RAJOITUS, *Hardcore Holocaust* just released a discography CD. A new WOLRD BURNS TO DEATH has just come out * *Too Circle Records* out of Japan is releasing a limited INTENSITY CD for their tour of Japan. * *Too Circle* is working on a second edition of the "Things You Own end up Owning You" which will feature tracks by VITAMIN X, WE MUST BURN (Japan), and LET IT BURN. * *Kangaroo Records* has just released a BURY THE LIVING CD with songs from all their releases so it sounds like a greatest hits thing. The next release is a WEAVING THE DEATHBAG ep entitled "The Devil's Punchline". Other projects in the works include a CAREER SUICIDE CD and a DIRECT CONTROL ep (MUNICIPAL WASTE spin-off band) * WHAT HAPPENS NEXT ? has a new 6 song ep out called "Euro Trash". It is released by *Flower Violence* * *Flower Violence* has released a HOLIER THAN THOU ep entitled "We Come in Peace, We Leave in Pieces" * FDS from Brazil have a split with SICK TERROR coming out on a French label and have started working on new material * Al Quint of *Suburban Voice* does a great radio show called "Sonic Overload". The show is available as an archive file on the web at <http://sonicoverload.unitednutmeg.org/> Check it out because it is a really good show * the ACCUSED are the latest to join in on the reunion wagon. They will play their first show on November 8, 2003 at Studio 7 (110-S. Horton Ave. phone 206-286-1312) in Seattle. The show will mark the "classic" line-up return of Alex on bass, Blaine-vocals. Steve (o-ring) Nelson-drums, and Tommy on guitar. Plans for more live shows are in the works as is a 34-song Archive CD" available through their website at www.splatterrock.com * Demos of early BESTHOVEN are available through OverHeadDistro.com * *Third Party Records* has just released the FAR FROM BREAKING CD (in conjunction with *Youngblood*), the long awaited "Bridging Oceans" comp, the HOLD TRUE ep, and the WITNESS CD. HOLD TRUE have gone into the studio again and recorded a second ep that Nick will release. The GET IT AWAY ep and an F.P.O. ep will also be coming out on *Third Party* before Christmas.

zine Review

Suburban Voice #46 – 8-1/2" x 11" printed on newsprint, \$4.00 ppd

Celebrating another 20th anniversary is the latest issue of *Suburban Voice*. Chocked full of loads of information in 6 point font, Al Quint ceases to amaze me in what he churns out. The intro begins with the editor excusing for the time it took to release this and if anyone is getting on your case, its because we love the zine and can't wait to hear what you have to say. This issue doesn't disappoint. After the columns, we get the zine and book reviews – this is a zine not afraid to put these reviews upfront, which makes sense but never happens in other zines of the printed medium. Next is a collection of show diaries in which you get to read about all the shows that Al got to see since the last issue came out. This guy sees a ton of things, which makes me wonder how he can even get this zine out. There are a ton of original photos to accompany the live shows, which is another reason why this zine is so vital. I think the show diaries is one of my favourite parts of the zine. There is all kinds fo little stories about the shows or what the band did or what other bands members play in and it is just a wealth of information. Don't skip over this section. And there is some great original photos from the shows. In terms of interviews, there is one with HOLDING ON in which we learn the difference between Minneapolis and St. Paul as well as that Bob Mould is a raver. Did you know how many bands these guys from CUT THE SHIT are in. The interview gives you tons of insight into the inspiration behind songs like "The Party's Over" and "Burn the Dance Clubs". Totally informative. An interview with Holland's VITAMIN X the last time they were over here and captures a lot of insight into the politics behind the lyrics. A posthumous BALANCE OF TERROR interview focuses a bunch on 9/11. There is a profile on Martin Sorrondeguy of LOS CRUDOS / LIMP WRIST / *Lengua Armada* fame. There are some more great stories of the R.A.M.B.O. road show in the R.A.M.B.O. interview with some awesome pictures to go along with it. AMDI PETERSENS ARME also see print with an interview done on their North American tour. The interview helps provide some insight behind the influences behind the second ep.....which seems to have become a debate of interest around this band. There is a PIST interview done at a reunion show which traces the band member's continued involvement in the Connecticut scene. And reviews for days – Records, CDs, compilations, re-issues, 7"s, demos / CD-rs, and even video. I have been working on this zine for three months and I am still not done. But it is too interesting to give up on. (P.O. Box 2746 / Lynn, MA / 01903-2746 / USA) -SP



show listings

MONDAY, SEPTEMBER 22nd @ Sonic Unyon (Hamilton)- GIVE UP THE GHOST, MOST PRECIOUS BLOOD, THE CURSED, DAUGHTERS

WEDNESDAY SEPTEMBER 24TH @ Pheonix - NO USE FOR A NAME

FRIDAY SEPTEMBER 26th @ Innis College Films, 7:00pm - They Live by Night (Zombie Film)

FRIDAY, SEPTEMBER 26th @ Club Rockit – NEVERODDOREVEN, PSYCHOPATHOS, TON OF BRICKS, RUINED BY REASON, G-MEN, THE CLASS ASSASSINS, CHROME, BASSMENT

FRIDAY SEPTEMBER 26th @ the Royal, 9:45pm - Dragon Fight

SATURDAY SEPTEMBER 27th @ Bovine Sex Club - DAMN 13

OCTOBER 3rd and 4th @ the 360 Club - October 32nd Showcase

- conflict archives presents -

THURSDAY OCTOBER 9TH @ the Royal, 9:00pm

Film: Young Cassanova

FRIDAY OCTOBER 10th @ Innis College Films, 7:00pm - Like Water for Chocolate

WEDNESDAY OCTOBER 15TH @ the Reverb - THE EXPLOITED, TOTAL CHAOS, THE MURDERSQUAD t.o.

FRIDAY OCTOBER 17th @ Innis College Films, 7:00pm - The Cook, The Thief, his Wife and Her Lover

FRIDAY OCTOBER 17th @ the Royal, 9:45pm - Vampire's Breakfast

FRIDAY OCTOBER 17th @ Showplace Theatre (Buffalo) - ANTI FLAG, PAINT IT BLACK, PIPE DOWN, THOUGHT RIOT

FRIDAY OCTOBER 24th @ Innis College Films, 7:00pm - The Exterminating Angel

SATURDAY OCTOBER 25TH @ 519 Church Street Community Centre - 2nd Annual Anarchist Bookfair

SUNDAY OCTOBER 26TH @ 519 Church Street Community Centre - Anarchist Bookfair Workshops

For more information concerning the bookfair contact: tab2003@ziplip.com.

FRIDAY OCTOBER 31st @ the Royal, 9:45pm - Mr. Vampire 3

FRIDAY NOVEMBER 7th @ Clinton's - RIOT99, CAREER SUICIDE, HOSTAGE LIFE (CIUT Benefit), co-sponsored by Ugly Pop

MONDAY NOVEMBER 17TH @ The Funhaus - DEICIDE, HATE ETERNAL, KRISIUN, CATTLE DECAPITATION


If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm

the Dion Conflict Archives presents

the young casanova

This Studly French Cheezer has the girls bubbling with Brie!

From an Ohh-la-la 35mm print!



the Royal

thursday
october 9th

One screening only! 9pm
608 College Street
\$6 for Members, \$8 for non members

Description: If you were to ask any Toronto film critics which poorly dubbed French sex comedy playing this festival schedule they would put on their ~~MUSEE~~ ~~SEE~~ ~~MOVIES~~, this would be on their list. ~~It's a~~ ~~gigolo~~ (and a homely one at that) who has the ladies of Pa-see scream, "Ohh-la-la". But what happens when this studly ~~MUSEE~~ ~~SEE~~ ~~MOVIES~~ man falls for the girl next door (who happens to be a vir-GIN?). Szzz! ~~Studly~~ ~~It's a~~ ~~gigolo~~ with ~~unattractive~~ ~~women~~ on lots of cool art deco furniture! Szzz! A ~~transsexual~~ ~~party~~ ~~and~~ ~~vintage~~ ~~car~~! Szzz! A ~~dominatrix~~ ~~that~~ ~~looks~~ ~~like~~ ~~Mrs.~~ ~~DeMott~~ ~~from~~ ~~the~~ ~~faces~~ ~~of~~ ~~life~~! With an intro by DION CONFLICT and free samples of ~~professors~~, you won't want to miss this fine classic, unseen on screens in decades! ~~It's~~ ~~you~~ ~~in~~ ~~CASANOVA~~ and you'll be screaming, "Szzz, oozz, bon!" ~~It's~~ ~~this~~ ~~one~~ ~~time~~ ~~only~~ ~~screening~~!

profile

Jim Munroe: No Media King

Jim and I lived on other sides of the tracks, but in Canada that means you still grow up in the same socio-economic neighbourhood. We went to the same high school just a generation apart. We have very similar experiences with life, including a volunteer stint at Who's Emma. I remember Jim from his Celtic Pamplemousse zine and his "Remembrance Day" campaign. Since then Jim has published real books of fiction using his D.I.Y. experience.



Tell me about the "Novel Amusements" project. What is it ?

It's a CD-ROM zine, generally a collection of videos and animation with some games and interactive stuff thrown in. I was having fun playing around with digital video, but it seemed like there weren't that many ways to get it out to people — dubbing VHS was a pain, and expensive, and so I got into burning them onto CD-ROM instead.

How many are out ? Who is on them ? What is the idea behind the project ? Where did

the idea come from ?

It's at #3 right now. The last issue had a theme of Dressin' Up and Steppin' Out, and had lots of music on it. Videos by PEACHES and the TIJUANA BIBLES, Will Munro's short featured a song by the HIDDEN CAMERAS. There's lots of first projects by lots of adventurous artist-types, who don't bring a lot of camera and editing skills to the project but a lot of boldness and creative energy that I actually prefer. The idea is just that — that it be a platform for interesting and fun digital work that shouldn't be limited to galleries and film festivals. I got the idea to do it from seeing people like Meesoo Lee make video zines, applying the same fearlessness and willingness to play around in a different medium as it became more and more accessible.

Where did the idea for a CD-ROM type of zine come from ?

I wanted to do something with vids and interactive stuff that was less pretentious and inaccessible than video art, that had a personal, rough around the edges feel to it.

How have they been received ? You were explaining to me that you received a grant to do the second issue of the CD-ROM, which allowed you to distribute them for free. But you said that this didn't help you with people recalling the project and it is only now that you charge for them that people have started to notice it. Can you describe the details as they may be fuzzy and give me your take on why this is the case ?

A small group of people have been very excited about it, which is more to my taste than having a large group of people mildly interested in it. Making stuff and giving it away for free makes things real easy on the distro end of things, but I know from experience that if I charge a couple dollars for something, people are more likely to look it over something they got for free. It's also taken more seriously and attracts more feedback. Since I'm trying to reach beyond artists and punks to a more general audience, I have to price it



high enough for an average person to not think it's worthless and low enough for scum like me to afford it.

Talk about your interest in computer games ? Does your interest in computer games have something to do with "Novel Amusements"?

Yeah — at the time I put out #1 I had also made a game called Punk Points, a text-adventure game like the '80s classics like Zork, Hitchhiker's Guide... so the idea was that I could put it out on a CD-ROM zine, as well. I would love to put more indie games on the discs, but I haven't found a lot of willing participants...

Tell us about "Punk Points". It's a neat name. What was the idea behind the game and how did it work ?

www.nomediakings.org/punkpoints is where it lives on the web. The idea is that you're a 14 year old boy and you've just given yourself a Mohawk on the first day of grade nine at the most authoritarian school in the city. Now you have to piss off your teachers and impress your peers until you earn enough punk points to escape the suburbs. Depending on if you play it straightedge or drunk punk, the story is different.

You just got a column in Eye Magazine and I know that you were reluctant to take them up on this. I had a chance to read your first column a few weeks back which was a defense for computer games. Is this the general idea of the column ?

I'm pretty conflicted. I think that there's social value in critiquing and nurturing an artform largely assumed to be for degenerate teenagers, but *eye* is owned by a media consortium — *Torstar*, which also owns the *Toronto Star* and *Harlequin Books*. Plus, part of my paycheck comes from the ad money from companies I hate, like DuMaurier and Nike. So while I feel like culturally I'm producing some interesting counter-commentary about video games, on the political end of things I'm closer than I'd like

to be to corporations. I feel like the virtual environments that are being created in games are going to be more and more important to reality, and before we know it there'll be a shift like we saw when the internet became prevalent: all these geeks with esoteric programming skills became powerful. So talking honestly about the attractions and the dangers inherent in video games, creating a public discourse about them, feels like a worthwhile thing to be doing. And *eye*, despite the corporate ties, is a good forum for it.

How did the column come about ?

A guy I know started working there, and he enjoys my writing, so he asked if I could do a column. I wasn't into doing a column that relied on my personality, or my (un)coolness, as much as I like, say, Bruce LaBruce's column. I wasn't into doing one on zines or media activism or other underground stuff — while I have a fair amount of experience with them, I would feel a little like an informer writing for a mainstream paper about them. I couldn't imagine reviewing books, writing about writing



would drive me batty. I kind of realized, however, that I actually was into the idea of reviewing video games. I'm interested in playing them and also into putting them in a different, more critical, cultural context.

Are you working on a book at the moment ?

Yeah, I'm 1/4 way through *Hipster Hellspawn*, which is about a couple of women who come up with this wildly popular performance/art-rock thing based on a daemonic ritual. They go on tour with it — they might lose their souls but they sell a lot of merch. I'm figuring it'll come out

August 2004. Between now and then I'm planning to do a No Media Kings edition of my first book, *Flyboy Action Figure Comes With Gasmask*.

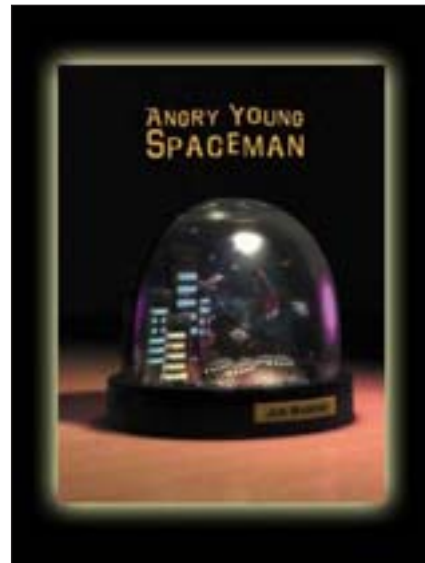
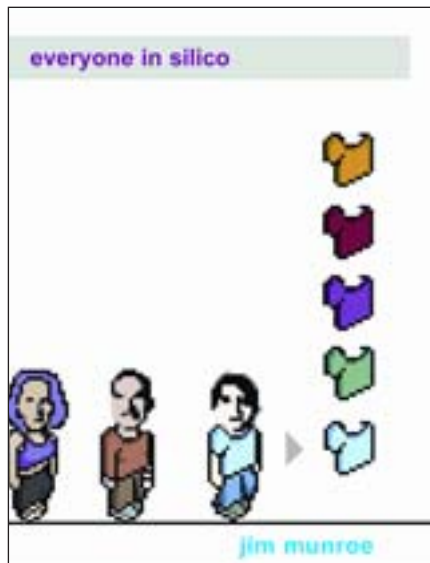
Can you tell us about your past book publishing efforts?

I have three full length novels, *Flyboy Action Figure Comes With Gasmask* (HarperCollins, 1999), *Angry Young Spaceman* (No Media Kings, 2000), and *Everyone In Silico* (No Media Kings, 2002). Flyboy's about this guy and this girl who become superhero activists; AYS is about a guy who goes to another planet to teach English; and EIS is about Vancouver in the year 2036 and how everyone's emigrating to a virtual world.

Did doing zines have anything to do with your book publishing ?

Oh yeah, they were totally formative. I started publishing stuff at 17 with my rantzine *Celtic Pamplémousse* and have never stopped... even when I had a book out with HarperCollins I put out a zine

about my experience there called *Holiday in the Sun*. After I'd put out a bunch of zines, I put out a 100 page short story collection and a 100 page novella, both stapled digest formats. Zines definitely gave me the writing experience and feedback to work on novel length pieces. Having been in the zine community also showed me that there was a ton of great writing that was self-published, so while a traditional writer might see something weird about self-publishing (or "vanity publishing" as



it's still called) it just seemed natural to me.

What other zines have you done over the years ?

Pretty much the ones I've mentioned: *Celtic Pamplémousse* v1-6, *Holiday in the Sun* #1&2 plus a half-dozen one offs. Oh yeah, also a short story collection, and two novellas. The second novella had a spine, but the other two were just folded and stapled jobbies I sold for \$2 at zine fairs and through the mail.

What projects are you working on at the moment ?

My time's divided between my new novel *Hipster Hellspawn* (80%), the *Perpetual Motion Roadshow*, and the *Pleasure Circuit* video game column (10% each).

How can people get in touch with you ?

Via my website, nomediakings.org, or at jim@nomediakings.org, or via snail at 10 Trellanock Ave. / Toronto ON / M1C 5B5 / Canada. I'm into trading for paper zines!

Jap-core Flyer Attack

Our Japanese correspondent, Daragh Hayes, has kept us up to date with a number of things related to the Japanese scene. In his latest package of material, he sent a number of flyers for shows that have happened in the last little while. Recently, Chris Prorock has got me thinking about the art behind flyers. So in "Fucked Up and Photocopied" fashion here are some recent flyers from Japan. Some of the flyers are from the *HG Fact* website <http://hgfact.hp.infoseek.co.jp/index.html>



IDEAL ALTITUDE 2000

ANTIKNOCK

TOWN FINAL

LIBERATE

EXTINCT GOVERNMENT

CRUDE

PAINTBOX

5.7 Shinjuku Antiknock

暴行 忌